British Museum

A GUIDE TO
THE EXHIBITION IN
THE KING'S LIBRARY

ILLUSTRATING THE HISTORY OF

PRINTING, MUSIC-PRINTING

AND BOOKBINDING

PRINTED BY ORDER OF THE TRUSTEES

1926

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INTRODUCTION

THE Library of Printed Books consists of over
three million volumes, acquired partly under the
provisions of the Copyright Act which gave the
Trustees of the British Museum the right to a
copy of every book published in the United
Kingdom, partly by purchase, and partly by
donation or bequest. Among the most important
collections which have been presented or be-
queathed are : the printed books of Sir Hans
Sloane, forming part of his private museum, the
offer of which to the nation, at about one-fourth
of its value, brought about the Act of Parliament
of 1753 constituting the British Museum ; the
printed books in the Old Royal Library presented
by George II. in 1757, containing books collected
by English Sovereigns from the time of Henry
VII. ; the Thomason Civil War Tracts purchased
by George III. and presented in 1762 ; the rare
books, including many fine specimens of binding,
bequeathed by the Rev. C. M. Cracherode in
1799 ; the library of Sir Joseph Banks, consisting
principally of works on natural history, received

in 1820; the magnificent library formed by King
George III. and presented to the Museum by his
successor, in accordance with an arrangement with
the Treasury, in 1823 ; and the choice collection
bequeathed by the Right Hon. Thomas Grenville,
received in 1847. Since this last date the most
valuable bequest of Printed Books has been that
of the illustrated incunabula and the Shakespeare
quartos and other Elizabethan rarities received in
1911 as part of the fifty books, in manuscript or
print, which by the will of Mr. A. H. Huth the
Museum was allowed to select from the collection
formed by his father, Henry Huth, and augmented
by himself.

The Gallery known as the ' King's Library,' in
which the library of George III. was placed, was
specially built for the reception of this collection
in 1828 and was the first portion of the present
building to be erected. Here, together with some
specimens from the Department of Oriental Printed
Books and Manuscripts, is arranged an exhibition,
drawn from the several collections of the Depart-
ment of Printed Books, illustrating the history of
printing and bookbinding, and including also some
examples of first editions of famous English books.
The first half of the exhibition is intended to
illustrate the introduction and development of
printing in Germany, Italy, France, the Nether-
lands, Spain and England, the order of the

countries as here given being that in which the art of printing with movable types is known to have been first used in them. The history of English Printing is continued down to the end of the Nineteenth Century, and examples are also shown of books printed abroad for the English market, and of early printing in Scotland, Ireland and the Colonies. In Cases XIII. and XIV. are shown some famous English books; and the exhibition is continued with examples of Printed Music (XV., XVI.), a selection (varied from time to time) from recent acquisitions (XVII.), and Maps (XVIII.). Cases XIX.-XXVI. are reserved for the purpose of temporary exhibitions. In Cases XXVII., XXVIII. are shown some English Royal Bindings and a few modern Bindings, and in Cases XXIX.-XXXII. a collection of Bindings illustrating the history of bookbinding in England, France, Italy, Germany and Holland.

I. 3. FROM THE 'ARS MORIENDI'
THE TEMPTATION TO IMPATIENCE (REDUCED)

Case I.-II.—BLOCK BOOKS

AND THE EARLIEST GERMAN PRINTING

IN the first compartment of Case I. are shown examples
of books printed from solid blocks of wood, on which not
only the illustrations but also the text was cut in relief.
The earliest European picture bearing an undisputed
date printed from a woodblock is the S. Christopher of
1423, now in the John Rylands Library, Manchester.
When the task of cutting text as well as pictures was
first achieved is not known. No extant blockbook bears
a date earlier than 1470, and the long-accepted belief
that letter-printing from the solid block was necessarily
prior to that from movable types, and must therefore have
been introduced by about 1440, is seriously challenged.
A date nearer 1460, or even later, is now thought more
probable. Only short works of a popular character were
printed in this way from blocks, and the advantage
of being able to print fresh copies, as required, without
resetting, caused blockbooks to be produced as late as
about 1525. Those considered the earliest were probably
made in the Netherlands and the district of the lower
Rhine, and were printed only on one side of each leaf,
the impression being taken by rubbing, with a dabber
or burnisher, the back of a sheet of paper laid on the
thinly inked woodblock. The later blockbooks were
printed in a press on both sides of the paper, with thicker
and blacker ink.

When printing with movable types first began is still
obscure. Contemporary documents show that experi-
ments with some kind of printing with separate letters
were being made at Avignon in 1444, and there are
references to the results of other experiments at about
the same date in Holland, which have been connected
by a very confused tradition with the name of Lourens

Janszoon Coster of Haarlem. The first type-printed documents which bear a printed date are the earliest issues of the two Indulgences here shown (Case I. Nos. 5 and 6). Earlier still than these are the fragments of a Calendar (now at Wiesbaden), which if intended to apply exclusively to any single year must be assigned to 1448, of a 'Sibyllenbuch' (one leaf at the Gutenberg Museum at Mainz), and of several editions of the most widely used schoolbook of the day, that of Aelius Donatus, 'De octo partibus orationis.' Of these last an example is here shown (Case I. No. 4). These early pieces can only be assigned to Johann Gutenberg, to whom nearly contemporary evidence ascribes the invention of the art of printing with movable types, and who was certainly the first German to practise it. The typographical authorship of the two Indulgences is disputed. In 1455 a goldsmith named Johann Fust obtained judgment against Gutenberg in an action for the repayment, with interest, of two loans of 800 gulden each, advanced in 1450 and 1452 in connection with printing. A witness in this action, Peter Schoeffer, worked in partnership with Fust from 1457 to the latter's death about ten years later, was said by his son to have received Fust's daughter in marriage as a reward for his new discoveries (adinventionibus), and in 1468 allowed the claim to be put forward on his behalf that by his skill in engraving (arte sculpendi) he had outdistanced both the Johns, *i.e.* Johann Gutenberg and Johann Fust, who had started before him. The explanation which (though far from certain) gives the fullest weight to these facts suggests that Schoeffer proved his skill by cutting for Gutenberg the excellent small type used in the earlier of the two Indulgences, and was then bought over by Fust, who by the autumn of 1454 had good reason to despair of getting either money or books from Gutenberg. For Fust, Schoeffer may then have produced the second Indulgence, and the two together have printed the fine Latin Bible (Case I. No. 7), with 42 lines to a column, which is known to have been in existence before August 1456. Gutenberg, though temporarily beggared by the lawsuit of 1455,

seems to have found fresh financial support, and it was probably he who printed the rival Bible with 36 lines to a column (Case I. No. 8), and also a large Latin dictionary called 'Catholicon' (Case II. No. 3), in 1460, and some thin quartos in a not very neat small type. All these were published anonymously, and indicate no abundance of means, whereas from 1457 onwards Fust and Schoeffer published a series of magnificently printed large books (represented by Case II. Nos. 1, 2, and 4), in which they advertised themselves as having printed them at Mainz.

1. The Netherlands, printer unknown, date probably about 1460-1465.—Scenes from the Life of Christ, with Old Testament prefigurations and prophecies, generally called the Biblia Pauperum or Bible of the Poor. (Blockbook.)

The centre of each woodcut is occupied by a compartment containing a picture of some incident in, or connected with, the Life of Christ and His Second Advent. This is flanked on each side by a representation of an Old Testament type, or prefiguration, of this incident, with two half-figures of prophets above and two others below. The Old Testament types are explained in two paragraphs of woodcut letterpress in the upper corners of the design, and to the figure of each of the prophets there is a label attached bearing a text. A verse at the foot of the design explains the subject of the central picture. A letter marking the place of the woodcut in the forty leaves (A, b-v, .a.-.v.) forming the series is placed below the upper compartment containing the half-figures of the two prophets. The title 'Biblia Pauperum' appears to have been first bestowed on this work by eighteenth-century antiquaries, but a series of pictures from the Old and New Testament was arranged on this plan at Klosterneuburg in Austria as early as 1181, and there are manuscript versions dating from the beginning of the fourteenth century. An isolated German edition with manuscript text is probably earlier (about 1455 ?) than any of the issues and editions with block-

printed text, these latter being dated by W. L. Schreiber
(' Manuel de l'Amateur de la Gravure sur bois et sur
métal au xve siècle,' tom. iv.) about 1463-1470, and
arranged in ten groups, of which he supposes those to
which he gives the numbers, i., iv., and vi., to have been
copied directly from an original edition now lost.   Seven
of the ten groups are represented in the British Museum,
i.e. all except the second, seventh, and tenth.   This copy
is made up of 3 leaves (lettered .s., .t., .v.) of the edition
which Schreiber considers the first, and 37 of the fourth,
the former being lightly touched with colour, and the
latter more heavily painted.   A nearly complete copy of
the first edition is in the Print Room.   That here shown
was bought in 1848.

2. The Netherlands, printer unknown, date probably about 1465.—Another issue of the Biblia Pauperum. (Blockbook.)

This copy, of which all the leaves are uncoloured,
belongs to the issue called by Schreiber the fifth, in

I. 2. SECTION OF WOODCUT TEXT FROM
THE 'BIBLIA PAUPERUM'

which 38 leaves are printed from the same blocks as the
fourth, while two, those lettered c and d, are new.

A small section of text from this blockbook is given
here as an example of the letter-cutting of the early period.
It reads, with the contractions expanded : ' Legitur in
3" libro regum x" capitulo quod regina Saba audita fama

Salomonis venit in Iherusalem cum magnis muneribus
eum adorando, quae regina gentilis erat. Quod bene
figurabat gentes quae dominum de longinquo muneribus
veniebant adorare.' (King's Library.)

3. District of the Rhine, printer unknown,
   date about 1465. — Ars Moriendi.
   (Blockbook.)

Twenty-four block-printed leaves, consisting of two
preliminary pages of text, followed by eleven pictures,
each faced by a page of text, showing the temptations to
Unbelief, Despair, Impatience (see the illustration, p. 8),
Vain-glory, and Avarice, which beset the dying, the
angelic inspirations by which they may be resisted, and
lastly, the final agony. The pictures agree closely with
a series of small engravings on copper by the ' Master
E. S.,' whose latest work, judging from its artistic develop-
ment, is dated 1467. The balance of probability is in
favour of the woodcuts having been copied from the en-
gravings rather than the engravings from the woodcuts,
though the latter have the greater artistic merit. This
is generally recognised as the first edition of this block-
book, which was frequently copied throughout the
fifteenth century.

4. Mainz, without printer's name, but pro-
   bably printed by Johann Gutenberg
   about 1450. — Aelius Donatus. De
   octo partibus orationis.

Probably the earliest piece of European type-printing
in the British Museum. Part of one of several editions
of Donatus printed on 14 leaves, with 27 lines to
a page, in the same stage of this large type as the
Calendar, now at Wiesbaden, said to be calculated for
the year 1448. In addition to this, which is the tenth of
the fourteen leaves, eight other leaves (2, 4, 6-9, 11, 13)
are in the British Museum, but these have been slashed
into horizontal strips, and some of them are otherwise
imperfect. Two leaves of a Donatus in the Royal Library,

Berlin, similarly slashed, may have once formed part of the same copy.

Aelius Donatus was a Latin grammarian and commentator on Terence, who lived in the fourth century A.D. It was probably in connection with the continuous demand for copies of this book that printing with movable type first came into use both in Germany and Holland. It was frequently reprinted as late as the beginning of the sixteenth century, and an edition was even issued at Nuremberg in 1607.

5. Mainz, without printer's name, 1455.— Indulgence granted by Pope Nicholas v. through Paulinus Chappe, proctor-general of the King of Cyprus, conferring privileges on all Christians contributing to the cost of the war against the Turks. Printed in 31 lines.

An earlier edition of this 31-line Indulgence was published, and twice reprinted in 1454, the first manuscript date on any known copy of it (Hanover, Staatsarchiv) being 12th November of that year. This is thus a later issue of the earliest dated printed document.

The commission to print it was probably given to Gutenberg, the large type of the headings being closely akin to that which in successive stages was used by him in the early Donatuses, reappears in the 36-line Bible (see No. 8), and in 1461-62 was used by Albrecht Pfister at Bamberg. The smaller type proves a much greater skill in type-cutting, and may have been cut for Gutenberg by Peter Schoeffer.

6. Mainz, without printer's name, 1455.— Indulgence granted by Pope Nicholas v. through Paulinus Chappe, proctor-general of the King of Cyprus, conferring privileges on all Christians contributing to the cost of the war

against the Turks. Printed in 30 lines.

An earlier edition of this 30-line Indulgence was published in 1454. The only known copy of it (Manchester, Rylands Library) was issued at Cologne, 27 February 1455, the printed date being altered by hand. Of the present edition one other copy is known (Berlin), used 11 April 1455, while this was issued at Neuss, 29 April 1455, the last day but one on which, under the Pope's grant, contributions could be received. The first capital M in this Indulgence reappears in an Indulgence printed by Peter Schoeffer in 1489, and there is hardly any doubt that this Indulgence also was printed by him. The larger type used in it is closely akin to that of the 42-line Bible (No. 7).

7. Mainz, generally attributed to the press of Gutenberg, but more probably printed by Fust and Schoeffer, about 1455.— Latin Bible, with 42 lines to a column.

This Bible is printed throughout in a type which closely resembles, but is not identical with, the larger of the two used in the 30-line Indulgence (No. 6). It gives no information as to the place or date at which it was printed, or the printer who produced it, but the type is found again in a Donatus which ends 'Explicit Donatus, Arte noua imprimendi seu caracterizandi per Petrum de gernszheym in vrbe Moguntina cū suis capitalibus absque calami exaratione effigiatus,' *i.e.* which was printed by Peter Schoeffer at Mainz, at an unstated date, probably between 1467 and 1470 (see Seymour de Ricci: 'Catalogue raisonné des premières impressions de Mayence,' p. 40). In a manuscript note in a copy of this Bible belonging to the Bibliothèque Nationale at Paris, Henricus Cremer, Vicar of St. Stephen's at Mainz, states that he finished rubricating (*i.e.* supplying the initials and headlines by hand) and binding it on 24 August 1456. Copies must therefore have been on sale some weeks before this date. A still earlier date, 1453, is written on leaf 324[b] of a copy in the Buchgewerbemuseum at Leipzig, but it is very unlikely that this refers to the date of printing. If Guten-

berg had finished printing the first volume as early as this,
or even if he had made good progress with it by a year
later, it is difficult to believe that Fust would have
quarrelled with him.   If any proof existed that this type

septem diebus et septem noctibus: et
nemo loquebatur ei verbū. Videbant
enim dolorem esse vehemētem. III
Post hec aperuit iob os suum: et
maledixit diei suo: ₇ locutus est.
Pereat dies in qua nat⁹ sum: et nox
in qua dictū est cōcept⁹ est homo. Di=
es illa uertetur in tenebras. Nō requi-
rat eum deus desuper et non illustret
lumine. Obscuret eū tenebre ₇ umbra
mortis. Occupet eū caligo ₇ inuolua=
tur amaritudine. Nodem illam tene=
brosus turbo possideat. Non compu=
retur in diebus anni nec numeretur ī
mensibus. Sit nox illa solitaria: nec

I. 7. MAINZ, NOT LATER THAN 1456
PART OF A COLUMN OF THE 42-LINE BIBLE

was ever used by Gutenberg, its transference to Schoeffer
might be explained by Fust having seized it after obtain-
ing judgment against Gutenberg in the action to recover
his loans in November 1455.   But the book bears internal
evidence of having been pushed through the press very

rapidly, the text being divided for this purpose into ten sections, and work having proceeded simultaneously on six different presses (see Paul Schwenke: 'Festschrift zur Gutenbergfeier. Untersuchungen zur Geschichte des ersten Buchdrucks'). This and the further facts that a number of copies were printed on vellum, and that the paper for the paper copies was bought in large quantities, prove that the printer was a man of means, and the evidence is strongly in favour of the book having been begun in the autumn of 1454 by Fust and Schoeffer and completed early in 1456.

This is one of several copies which at the beginning and again at fol. 129, etc., have only 40 lines to a column. It is believed that the printers, after printing a few leaves, first determined to get more lines on to each page, and afterwards to increase the size of the edition. When they reprinted the leaves which had first passed through the press they gave them the full number of lines. (King's Library.)

8. Mainz or Bamberg, printer uncertain but possibly Gutenberg, printed not after 1461, probably about 1458. Latin Bible, with 36 lines to a column.

This Bible is printed throughout in the third state of the type used in the Calendar attributed to 1448, in numerous Donatuses (see No. 4 in this Case), and subsequently in a few popular books with rude woodcuts printed by Albrecht Pfister at Bamberg in 1461 and 1462. It is much rarer than the 42-line Bible, of which over forty copies are preserved on paper or vellum, as against about twelve of this, all of them on paper. Several of the fragments of this edition which have been discovered, some of them on vellum, have been found in the neighbourhood of Bamberg, and this suggests that the book was either printed there or that the stock was sold to Pfister at the time that he bought the type with which it was printed. The methods of the printer appear to differ both from those of the printer of the 42-line Bible and those of Pfister in his popular books, and there is evidence

that, with the exception of the first few pages, the text was set up from that of the 42-line Bible, errors in which it repeats. If Gutenberg did not print the 42-line Bible he may have sought refuge at Bamberg from his creditors and printed this while staying there in 1457 and 1458. But there is not sufficient evidence to decide the question.

uerbũ· Uidebãt eũ dolo r̃ e cſſe
uelyementem La nj
oſt ḩec aperuit iob os ſu⸗
uũ: et maledixit diei ſuo:et lo⸗
cutus ẽ· Pereat dies in qua na⸗
tus ſum :ꝫ nox in qua dictũ eſt
conceptus eſt ḩomo · Dies illa
uertetur in tenebras· Nõ requi⸗
rat eum deus dſup et non illuſ⸗
tret lumine· Obſcurent eũ tene⸗
bre et umbra mortis· Occupet
eum caligo et inuoluat amari⸗

Case II

1. **Mainz, Fust and Schoeffer, 14 August 1457.
—Latin Psalter, arranged in the order
in which the Psalms were sung in non-
monastic Churches, with music notes
added by hand.**

This is the earliest book which gives the names of its
printers and the date of its completion, the information
being given in the colophon : Presens psalmorum (mis-
printed spalmorum) codex, venustate capitalium decoratus
Rubricationibusque sufficienter distinctus, Adinuentione
artificiosa imprimendi ac caracterizandi, absque calami
vlla exaracione sic effigiatus, Et ad eusebiam dei indus-
trie est consummatus, Per Iohannem fust Ciuem magun-
tinum.   Et Petrum Schoffer de Gernszheim.   Anno
domini Millesimo. cccc. lvij.   In vigilia Assumpcionis.
Only ten copies are known, all on vellum : five, of which
this is one, consisting of 143 leaves, and five with an
additional 32, containing the Canticles, etc.   Another
Psalter, for use in German monasteries, was printed in
the same style by Fust and Schoeffer in August 1459.   Of
that, including one in the British Museum, thirteen copies
are known.   In both books the large capital letters in blue
and red, to which attention is called in the colophon, are
the most conspicuous feature.   These are now generally
regarded as having been stamped in, after the rest of the
pages had been printed, a separate stamp being used for
each colour.   (Grenville Library.)

2. **Mainz, Fust and Schoeffer, 6 October
1459.—Duranti.   Rationale diuinorum
officiorum.**

The first book printed in small type, with a colophon
in the medium text type afterwards used in the Bible
of 1462.   With large capitals in red and a dull blue
which sometimes shades into grey, and small capitals
mostly printed in red, though some have been omitted

by the printer and supplied by hand. The rubrics also are printed in red, and the book thus earns the praise bestowed on it in the colophon of being 'venustate capitalium decoratus rubricationibusque distinctus.'

3. Mainz, without printer's name, but probably printed by Johann Gutenberg, 1460.—Joannes Balbus. Catholicon.

The colophon or final paragraph by the printer of this large dictionary reads (contractions expanded) : ' Altissimi presidio cuius nutu infantium lingue fiunt diserte, Quique numerosepe paruulis reuelat quod sapientibus celat, Hic liber egregius " Catholicon " dominice incarnacionis annis Mcccclx. Alma in urbe maguntina nacionis inclite germanice, Quam dei clemencia tam alto ingenij lumine donoque gratuito ceteris terrarum nacionibus preferre illustrareque dignatus est, Non calami stili aut penne suffragio sed mira patronarum formarumque concordia proporcione et modulo impressus atque confectus est.' It has been thought that the humility of the reference here to the divine 'revelation to the little of things hidden from the wise' makes it difficult to believe that the colophon was written by any one save by the inventor of printing himself, *i.e.* Johann Gutenberg. In 1460, moreover, we know of no one else, save Fust and Schoeffer, in any way connected with printing at Mainz, and though copies of the 'Catholicon' were subsequently offered in a catalogue with other books which they had printed, it seems incredible that the type used in this book was cut by Schoeffer, when his firm had already in its possession the much finer fount of the Duranti (see No. 2). Some time after 1460 Gutenberg became a pensioner of the Archbishop of Mainz. He died in 1468. The author of the 'Catholicon' was Joannes Balbus, a Dominican of Genoa in the thirteenth century.

4. Mainz, Fust and Schoeffer, 14 August 1462.—Latin Bible.

From the fine quality of the vellum used in it, and the care taken in its decoration, this is the finest specimen of the work of Fust and Schoeffer in the Museum. It was originally decorated for a certain Conradus Dolea, and

subsequently belonged to the Lamoignon Library and to Mr. Cracherode. The Museum also possesses a copy on paper of vol. i. and two paper copies of vol. ii., each with slight differences in the colophon. Many of the capitals

Pñs boc opufculuȝ fimitū ae cōpletū· et ad eufebiaȝ ȝei mduſtrie in auitatr Ŋaguntñ per Johanné fuſt ciué· et Petrū fchoiffher ȝe gernfhxpm clericū ȝiotef ciufdeȝ eſt confū= matū. Anno mcarnacōis ȝñice· M· cccc· lxrj· Jn vigilia affumpcōis gfofe virgins marie.

are printed in red, but many others are supplied by hand, and after this date the printed capitals were not used in ordinary books, though Schoeffer placed one of them in a Donatus which he printed when he was left in sole possession of the business after Fust's death in 1466 or 1467, and they reappear in some of the reprints of the Psalters of 1457 and 1459 published between 1490 and 1516.

Case III.—GERMANY, 1460-1520

In or before 1460 a large Bible was printed by Johann Mentelin at Strassburg, where Gutenberg had probably made his first experiments, and several popular books were printed at Bamberg about 1461 by Albrecht Pfister in the type of the 36-line Bible, which Gutenberg had

probably sold him.   Strassburg became an important
centre of printing of all sorts ; at Bamberg no other press
was set up till the end of 1478, and then only a few
books, mostly liturgical, were printed there.   At Mainz
the sack of the city on 27 October 1462, by one of its
rival archbishops, brought printing nearly to a standstill
for the next two or three years.   Only one small book
(copy at Glasgow), and editions in Latin and German of
the Bull of Pius II. for a Crusade against the Turks, both
these remarkable as possessing a title-page (Latin copies
at Paris, Munich, etc., German only at Manchester), are
known to have been printed in 1463, and nothing in
1464.   There being no work for them at Mainz, the
journeymen employed there are supposed to have carried
the art to other cities.   Ulrich Zel of Hanau, who calls
himself a clerk of the diocese of Mainz, was probably one
of these.   He is found at Cologne in 1464, printed his
first dated book there in 1466, and continued at work
until nearly the end of the century.   Nearly 1300
Cologne incunabula have now been described, but the
proportion of thin, small quartos among them is unusu-
ally large.   At Augsburg, Günther Zainer began printing
in 1468, and a large business was done in illustrated
books.   At Basel, up to 1501 a free city of the Empire,
a book was printed, in or before the same year, 1468, by
Berthold Ruppel of Hanau, a former servant of Guten-
berg ; at Nuremberg the first printer (1470) was Johann
Sensenschmidt, with whom for a time was associated
Heinrich Kefer, also formerly in Gutenberg's service.
Both cities developed a large book-trade, the chief
early printers at Basel being Michael Wenssler and
Johann Amerbach, while at Nuremberg Anton Koberger
had a larger business than any other German firm.
Other towns in which good work was done, though on
a smaller scale, were Speier (first printer anonymous,
1471), Ulm (Johann Zainer, 1472), and Lübeck (Lucas
Brandis, 1474), while at Leipzig, though the first printer
(Marcus Brandis, 1481) did little, there was a large
output of educational books.   These, with Mainz, where
Schoeffer continued to turn out fine books, and a few
other firms also worked, and perhaps Reutlingen (Michael
Greyff, 1479 or earlier), are the only cities in Germany

where over a hundred books are known to have been printed in the fifteenth century, though presses were set up altogether in some fifty different places. Including Basel, Germany must be credited with about one-third of the extant incunabula at present described, or somewhere about eight thousand different books and editions, an output surpassed only by that of Italy. Save in a few early books printed at Strassburg, Augsburg, and Ulm, until nearly the end of the century gothic types were used in books of all classes, the advent of roman types about 1490 being probably due to the little group of Humanists at Basel and Strassburg. Fine printed capitals were used by several printers at Augsburg and Ulm and by a few at Basel, and appear occasionally elsewhere. But most printers left blank spaces for capitals to be supplied by hand, and often printed small ' guide-letters ' or ' directors ' to prevent their being supplied wrongly. Title-pages appear at haphazard at Mainz (1463) and Cologne (1470 and 1473), but do not become common till after 1485, the title of the book being usually stated in the opening paragraph of the text (the ' Incipit ') and repeated in another paragraph at the end (the ' Colophon '), which often gave also the name of the printer and place and date of printing.

After 1500 printing went on much as before in most German towns until a little before 1520, when the activity of Luther and his partisans and opponents enormously increased the output of the press. The quality of print and paper steadily deteriorated, and few handsome books were produced after this date.

1. Cologne. Ulrich Zel, 21 February 1483.— Bartholomaeus of Pisa, Summa Pisani quae alias Magistrutia seu Pisanella vocatur.

The small gothic type in which this book is printed was first used by Ulrich Zel about 1482, after he had been printing at Cologne for some seventeen years. It is perhaps the finest type of the kind in use in the fifteenth

century.   Zel was a native of Hanau, who became a clerk in minor orders in the diocese of Mainz, and probably learnt to print from Fust and Schoeffer.   He settled at Cologne in or before 1464, and soon after began to print, his first book being probably a 'Cicero de Officiis,'

Seditio·   Sentētia·

Sedito·Vtrum fit moꝛale peccatꝝ
Reo fm Tho·ij·ij·q·clij Sedito
ꝓpꝛie opponiᵗ vnitati multitu
dinis·ſ·ꝓpꝉ ctatis vꝉ regni a fic op=
ponif iuſticia coꝛi bono A·qꝛ f in Au
gu·in ti· de ciuitate dei· ꝓpꝉm determi
nant ſapiētes non eſſe cetū multitudi
nis·ſed cetū iuris coꝛenſu a vtilitatis
coꝛis ſociatū·ut in ſū·ti·iij·tit·cccnij·
q·cccviij·vbi hec notāf·B Et io ex
ſuo gꝛe eſt peccatꝝ moꝛtale a tāto gē
uiſꝙto bonū comune qd impugnaᵗ
ꝑ ſeditoem eſt maiꝙ bonū piuatū
qd impugnafꝑ rixa·Dctꝝ āt ſediti
onis pꝛio a principalitꝝ ptinct ad eos
ꝗ ſeditoem parrant·ſcdo āt ad eos ꝗ
illos ſequūf pturbātes bonū comu
ne· Jlli vero qui bonum comune de
fendūt eis reſiſtctes fi ſūt dicādi ſedi
tioſi· fic nec illi ꝗ ſe defendūt dicunf

III. 1. COLOGNE, ZEL, 1483
SMALL GOTHIC TYPE

and his first with a date S. Chrysostom 'super Psalmo L. He died in 1501, after printing nearly two hundred editions, most of them thin quartos, but some fifty in folio.   Bartholomaeus de Sancto Concordio was a Dominican of Pisa, and finished his 'Summa de Casibus conscientiae' there in 1338.

2. Nuremberg, Anton Koberger, 24 November 1472. — Alcinous. Disciplinarum Platonis Epitome.

The first dated book printed by Anton Koberger, but probably preceded by the 'De Imagine Mundi' of Honorius Augustodunensis and 'De vita et moribus philosophorum' of Walter Burley (both bound with it in this volume), and possibly by others. The three early books are all luxuriously printed with wide margins. Koberger speedily became the most prolific printer of the fifteenth century, and when he ceased work in 1504 had printed nearly two hundred and fifty editions, many of them of very large books, besides commissioning other firms to print books for him.—Alcinous is supposed to have been a Platonic philosopher under the Caesars. His 'Epitome' was first printed at Rome by Sweynheym and Pannartz in 1469, as an appendix to their Apuleius.

3. Ulm, Lienhart Holle, 16 July 1482.— Ptolemaeus. Cosmographia, translated by Jacobus Angelus, edited by Nicolaus Germanus.

On vellum. Lienhart Holle's first dated book, and one of the finest produced in Germany during the fifteenth century. The large text type in which it is printed, substantially roman in character, but with some pleasant gothic touches, was probably copied from the handwriting of the editor, Nicolaus Germanus. With woodcut maps, the descriptions of which are enclosed in decorative borders, Maiblumen or 'lily of the valley' capitals, a large pictorial N representing the editor offering his book to Pope Paul II., and a smaller C with a representation of Ptolemy. In the course of printing this book many small variations were made in it, so that of the four copies in the Museum only two agree. Holle printed three editions of the 'Buch der Weisheit' in 1483-84, and a 'Goldne Bulle' in September 1484. He then disappears, and the type here used passed to another Ulm printer, Johann Reger, who brought out a new edition of the 'Cosmographia' in 1486.

ARABIE PETREE SITVS

ARABIA petrea termi
natur ab occaſu pte Sy
rie expoſita:a ſeptētrio=
ne paleſtina iudea & p=
te Syrie iuxta notatas
ipſarū lineas. A meridie
interiori ſinu Arabici pelagi qui gradus ha
bet 63 ꜰ 29 ꜰ ꜰ.& ſinu iuxta hieropolitē
a notato fine apud egyptū:vſq, ad ꝓmon=
toriū qd iuxta pharnā eſt & gradus habet.
64 29. Villa vero Elana que iuxta ſinū eſt
eiuſdē nominis gradus habet 64 ꜰ ꜰ 29 ꜰ
Ab oriēte linea emiſſa:ſupra expoſitū.ſyrie
orientalē terminū & iuxta Arabiā felicē vſ=
q, a ſectione q̄ grad⁹ habet 70 30 ꜰ.Iuxta
aūt Eremū Arabie ſupra reliquā lineā tendit
Protendūtur aūt ī regione montes qui me
lanes vel nigri appellantur a ſinu ſcilicet q̇
iuxta pharnam eſt fere ad iudeam populiq,
ſunt ab occaſu quidē horū montium iuxta

4. Place and printer not stated, Strassburg or Speier, Georg Reyser, 12 January 1478. —Strassburg Breviary, Summer part.

> On vellum. Printed in red and black, with capitals supplied by hand in red and blue. The book is interesting, both for its beauty and as showing that the ideals of the anonymous printer were substantially those of twenty years earlier. Georg Reyser, to whom it is here attributed, printed in or soon after September 1479 a fine Breviary at Würzburg for the use of that diocese, and subsequently at the same place several other fine servicebooks. He is believed to be identical with the 'Georgius de Spira' who printed a Ratisbon Breviary in type of a fount nearly identical with that used in this book.

5. Augsburg, Johann Schönsperger, 30 December 1513.—Liber Horarum ad usum Ordinis Sancti Georgii.

> Printed by command of the Emperor Maximilian, and compiled under his direction for the use of the Order of St. George, formed in 1469 for the defence of Christendom against the Turks. The type was specially cut with flourishes added to some of the letters for use in the first and last lines of each page, in imitation of the practice of the scribes. The elder Schönsperger, to whom the printing was entrusted, and who claimed credit for designing these flourishes, had begun work at Augsburg in 1481, and was now a veteran among German printers.
>
> This is one of ten copies specially printed on vellum for the use of the Emperor. Another copy, of which the surviving portions are preserved at Munich and Besançon, was decorated with original designs by Dürer, Burgkmair, and other artists. All the five known copies differ in the number of printed capitals, that here exhibited having the fewest. The book is dated 'Anno Salutis M.D. xiiij. iij. Kalendas Januarij,' but as the year in Germany was sometimes reckoned from Christmas, instead of from 1 January, this is interpreted as 30 December 1513, a date with which other evidence agrees.

ITALY

GERMAN printers soon carried the new art into other countries, and Italy, then the home of scholarship, was the first to receive it. The earliest printers here were Conrad Sweynheym and Arnold Pannartz, who after printing four books in 1465-67 at the Benedictine monastery at Subiaco, where many of the monks were Germans, at the end of 1467 removed to Rome, where a compatriot, Ulrich Han, was also just beginning to work. At Subiaco, Sweynheym and Pannartz had used a type midway between roman and gothic. When they removed to Rome they adopted the restored book-hand, imitated from the fine manuscripts of the time of Charlemagne, which had come into use in Italy at the end of the previous century. Roman type was at first preferred to gothic all over Italy, but it was at Venice, where John of Speier began to work in 1469, and a French printer, Nicolas Jenson in 1470, that it attained its greatest beauty, and that of Jenson has never been surpassed. Before the close of 1475 printing was introduced into most of the chief cities of Italy, and by the end of the century presses had been set up in more than seventy different towns, though the activity of the Venice printers probably accounts for about four thousand of the ten thousand incunabula which can at present be attributed to Italy. At Rome probably less than two thousand books and editions now extant were printed; at Milan and Florence less than one thousand; at Bologna less than five hundred; while Naples, Padua, Pavia, Vicenza, and Ferrara, approximately in the order named, are the only other strong candidates for the honour of having printed more than a hundred incunabula now traceable, and Parma, Mantua, and Modena very weak ones. At no fewer than thirty-two of the remaining fifty-seven towns only a single printer or firm of printers is known to have worked, and at about half of these only a single book was produced, either by a printer on his way from one large town to another, or by one specially invited for the purpose. In excellence as in numbers Venice easily led the way. At Rome there was little fine

printing after 1480, the books of the remaining twenty years of the century being mainly thin quartos recording speeches, etc., delivered at the Papal Court or other business connected with it. Neither at Naples nor at Florence (where, however, a large popular literature developed after 1490), nor at the ducal courts of Italy, was much patronage given to the press, the fine manuscripts which were still being produced remaining in fashion ; but there was a good deal of printing in the University towns, and some interest was taken by scholars in the printing of Greek.

Printed Greek characters were used for quotations at Subiaco in 1465. An undated edition of the Greek text of the ' Batrachomyomachia,' accompanied by two Latin versions, appears to be the work of Thomas Ferrandus of Brescia, and may have been produced about 1474. But the first book printed wholly in Greek, and the first Greek text with a certain date, the Grammar of Lascaris, was printed at Milan in 1476 with type cut under the direction of Demetrius Damilas, a Cretan of Milanese origin. During the next eighteen years a few Greek books were printed at Milan, Florence (where the Greek press was practically an offshoot of the Milanese), Parma, Venice, and Vicenza. In 1494-95 Aldus set up his press at Venice and began printing Greek books in much greater numbers, replacing the older and more dignified founts by new ones based on the current Greek writing of his day. His high reputation as a publisher caused the form of Greek letter he thus adopted to be generally imitated, and modern Greek types still show the influence of his innovation.

In 1501 Aldus began printing a series of small octavos in a cursive text type, which subsequently became known as italic. These sprang at once into popularity and were widely imitated, influencing the course of typography for the rest of the century. After the death of Aldus in 1515 his press was carried on by his father-in-law, Andreas Torresanus, and subsequently by his son and grandson. But Italian printing did not long maintain its primacy, which after a brief interval, during which the presses of Basel were perhaps the most interesting, may be considered to have passed about 1530 to France.

Case IV.

ITALY, 1465-1475

1. Subiaco, Sweynheym and Pannartz, 1465. —Lactantius.   Opera.

Cardinal Turrecremata, the Abbot of the Monastery of Saint Scholastica at Subiaco, was an author and patron of learning, and many of the inmates of the monastery were Germans; it was natural, therefore, that the first German printers should stop there on their way to Rome. Of the four books printed at Subiaco (one of which has perished) the 'Lactantius' is the first bearing a precise date: it is also the first book in which a real Greek type was used, though some Greek characters mixed with Roman appear in the 'Paradoxa' of Cicero printed at Mainz in the same year.   For many years after this most printers left blank spaces for the Greek quotations in Latin books to be filled in by hand.

2. Rome, Sweynheym and Pannartz, 1469.— Apuleius.   Opera.

On removing to Rome Sweynheym and Pannartz adopted a new fount, remarkable for its use of the long s at the end of words.   They now printed so many books, almost exclusively Latin classics and the works of the Fathers, that in 1472 they appealed to Pope Sixtus IV. for pecuniary help, mentioning in their letter twenty-eight works which they had issued at Subiaco or at Rome, sometimes in more than one edition, the total number of printed volumes amounting to 11,475.

3. Rome, Ulrich Han and Simon Chardella, 13 October 1472.—Boniface VIII.   Liber Sextus Decretalium.   With the commentary of Johannes Andreae.

Ulrich Han, a native of Ingolstadt and citizen of Vienna, issued the first book which bears his name, the

Eclaraui ut opinor animam non esse solubilem, superest citare testes quoჳ autoritate argumēta firmemꝰ. Neqჳ nūc ꝓphetas in testimoium uocabo, quoჳ ratio et diuinatio in hoc solo posita est: ut ad cultum dei et ad immortalitatē ab eo accipiendā creari hominē doceant. sed eos potius qbus istos qui respuūt ueritatē credere sit necesse, Hermes naturam describēs ut doceret ꝗadmodum esset a deo factus hęc intulit. και αυτο εξ εκατε-ρων φνσεων της τε αθαματον και της θρητησ μιαμ εττο ιει φυσιν ανθρωπον αυτον τηιμερ αθαρματον τηι δε θρητον ποιησασ και τουτον φερων εμ μεσω θειασ και αθαματον φνσεωσ και της θρητης και ευμεταβλητον ιδ,ονσεν ιμα ορων απαμτα και θαυμασηι. Id est. Et idem ex utraꝗ natura mortali et immortali unam faciebat naturam bōis: eundem in aliquo qdem imortalem in aliquo autē mortalē faciens: et hunc ferēs in medio diuinꝫ et immortalis naturꝫ. et mortalis mutabiliſꝗ con. stituit. ut omnia uidens omnia mirēt. Sed hunc forcasse aliquis in numero

'Meditationes of Cardinal Turrecremata,' on 31 December 1467. In 1471, having probably invested all his capital in his books, he took as a partner Simon Chardella of Lucca, editor of the 'Liber sextus decretalium.' This, as well as some other books by Han, is closely copied, in arrangement as well as text, from the Mainz editions of Peter Schoeffer. Han even took over some phrases from Schoeffer's colophon, substituting, however, for the praises of Mainz a eulogy of Rome : 'Totius mundi regina et dignissima Imperatrix, que sicut pre ceteris urbibus dignitate pre est ita ingeniosis uiris est referta.' The original feature in Han's edition is the excellence of his fount of large Italian gothic, which has a very distinct character of its own.

4. Venice, Joannes de Spira, 1469.—Cicero. Epistolae ad Familiares.

The first book printed at Venice. John of Speier obtained a monopoly of printing there for five years, but died early in 1470, being succeeded by his brother Wendelin, to whom the privilege did not apply. Only one hundred copies were printed of this edition. Of these the British Museum possesses four. The copy shown is on vellum. (King's Library.)

5. Venice, Nicolas Jenson, 1471.—Decor Puellarum.

Jenson was a native of Sommevoire, near Bar-sur-Aube, and was for some time master of the mint at Tours. He is said to have been sent to Mainz in 1458 by Charles VII. to learn the art of printing ; but this mission, if it ever took place, appears to have had no results in France. Jenson's roman type is considered the finest of all the Italian founts, but he seldom took sufficient care with his press-work to do it justice.

Much disputation has arisen over this book, owing to the date in the colophon being given as MCCCCLXI., leading to the assertion that Jenson introduced printing into Italy. It is now recognised as one of a number of cases in which dates have been put ten years too early through the accidental omission of an x. (King's Library.)

io in alcuna coſſa haueſſe p ignorãtia
o per inaduertentia manchato trãſſor﹍
mato:ouer incompoſitamente ͻpferto
ueramente rechiedo perdono ſempre
ſopponendoui ad ogni ſpirituale &
temporale correctione de qualunque
diuotiſſima perſona di zaſchaduno
perito maeſtro & ſapientiſſio doctore
de la uoſtra ſãctiſſima madre eccleſia
catholica di roma.

ANNO A CHRISTI INCARNA﹍
TIONE.MCCCCLXI.PER MAGI﹍
STRVM NICOLAVM IENSON
HOC OPVS QVOD PVELLA﹍
RVM DECOR DICITVR FELICI﹍
TER IMPRESSVM EST.

LAVS DEO.

6. Venice, Nicolas Jenson, 1474.—Officium
   beatae Mariae virginis secundum con-
   suetudinem Romanae curiae.

   On vellum.   An early example of a prayer-book printed
in a size very much smaller than any in use for secular
books, and also of Jenson's gothic type.   The latter
was not, as has often been asserted, the first printer

at Venice to use gothic type, as he issued nothing in it before this year 1474, whereas Wendelin of Speier completed two books in type of this character in July 1472. Though not equal to his roman type, Jenson's gothic is very neat and compact. It will be noted that while printing his rubrics in red ink he left not only the capitals, but also the smaller letters at the beginning of verses in the Psalter to be supplied in colour by a rubricator. (Grenville Library.)

7. Venice, Nicolas Jenson, 1475.—Cicero. Epistolae ad Familiares.

A fine example of Jenson's more careful press-work when printing on vellum, and thus one of the few books in which his roman type shows to full advantage. In this book he is found using guide-letters, and these, as was often the case, continued visible after the rubricator had added his letter, rather spoiling the appearance of the page. (Cracherode Library.)

Case v.

ITALY, 1476-1515

1. Venice, Erhard Ratdolt, 1477.—Coriolanus Cepio. Res gestae Petri Mocenici.

Erhard Ratdolt, one of the finest Venetian printers, was the son of a carpenter at Augsburg, and himself paid taxes there from his father's death in 1462 until 1474. Printing began at Augsburg in 1468, and during some of these years Ratdolt may have worked as a journeyman in one of the earlier printing-houses. In 1476 he is found at Venice as the third partner, along with Bernhard Maler and Peter Löslein, in an office of which two years later he became sole possessor. He continued at Venice until 1486, when in obedience to the summons of two successive bishops he returned to Augsburg, and worked there for many years, mainly producing fine editions of missals and other service-books. His gothic types are mostly very good, his roman somewhat less so. He illustrated a few books with rather rude woodcuts.

His fame as a printer rests partly on the capitals and borderpieces with which his earlier books, notably those of his two years of partnership, were decorated, partly on his general skill and the care which he took with mathematical diagrams. The border to the book here shown is usually considered the finest which the firm produced, though the larger and less delicate one to the Appian of the same year is very nearly as good. Both suffer from Ratdolt's mistake in facing them with blank pages.

2. Venice, Erhard Ratdolt, 30 November 1482.—Jacobus Publicius. Artis oratoriae epitomata.

Exhibited to show some of Ratdolt's small decorative capitals, which on the whole are better than his larger ones.

3. Venice, Erhard Ratdolt, 25 May 1482.— Euclid. Elementa.

One of the latest books in which Ratdolt used an ornamental border. The continued preference for handwork is shown by its substitution for the printed capital and border in a copy on vellum (now in the British Museum) presented to the Doge Giovanni Mocenigo, to whom the book is dedicated. In that copy, moreover, the dedicatory letter is printed in gold. But the plain black and red of the ordinary copies are more effective.

4. Milan, Dionysius Paravisinus, 30 January 1476. — Constantine Lascaris. Greek Grammar.

The first book printed wholly in Greek. The type was cut under the direction of Demetrius Damilas, a Cretan, of Milanese descent. Paravisinus is found printing at Cremona in 1472, at Como in 1474, and at Milan in 1476 and 1478. This was his only Greek book, and the type, no doubt, belonged to Damilas, who recast it twelve years later at Florence to print the works of Homer. (King's Library.)

ῬΗΜΑ ὈΡΙϹΤΙΚῸΝ ἘΝΕΡΓΗΤΙΚῸΝ
ϹΥΖΥΓΊΑϹ ΠΡΏΤΗϹ ΤῶΝ ΒΑΡΥΤΌ –
ΝΩΝ·   Ἐνεϲτὼϲ·

τ   ὑπΐω Τύπΐδϲ Τύπΐd / Τύπΐετοy Τύπΐε-
τοy / Τύπΐομεy Τύπΐεΐε Τύπΐουϲὶ·

Παρατατιϰὸϲ·

Ἔτυπΐοy ἔτυπΐεϲ ἔτυπΐε / ἐτύπΐετοy ἐτυ-
πΐέτlω / ἐτύπΐομεy ἐτύπΐεΐε ἔτυπΐοy·

Παραϰείμεyοϲ

Τέτυφα Τέτυφαϲ Τέτυφε / Τετύφαΐοy Τετύφα-
τοy / Τετύφαμεy Τετύφαΐε Τετύφαϲὶ·

Καὶ μέϲοϲ Διὰ π·

Τέτυπα Τέτυπαϲ Τέτυπε / Τετύπαΐοy Τετύ-
παΐοy / Τετύπαμεy Τετύπαΐε Τετύπαϲὶ·

Ὑπερϲυντέλιϰοϲ·

Ἐτετύφdy ἐτετύφdϲ ἐτετύφd / ἐτετύφdτοy ἐτε-
τυφdτlω / ἐτετύφdμεy ἐτετύφdτε ἐτετύφdϲαy

Καὶ μέϲοϲ Διὰ π·

Ἐτετύπdy ἐτετύπdϲ ἐτετύπd / ἐτετύπdτοy ἐτε-
τυπdτlω / ἐτετύπdμεy ἐτύπdτε ἐτετύπdϲαy·

Ἀόριϲτοϲ πρῶτοϲ·

Ἔτυψα ἔτυψαϲ ἔτυψε / ἐτύψαΐοy ἐτυψάτlω /
ἐτύψαμεy ἐτύψαΐε ἔτυψαy·   Ἀόριϲτοϲ β·
Ἔτυποy ἔτυπεϲ ἔτυπε / ἐτύπεΐοy ἐτυπέτlω /
ἐτύπομεy ἐτύπεΐε ἔτυποy·

5. Venice, Laonicus Cretensis, 1486.—Batrachomyomachia.

The first book wholly in Greek printed in Venice. With interlinear glosses in red. The type is remarkable for its archaic appearance, and also for the enormous number (at least 1233) of its different 'sorts.' The only book by this printer. (King's Library.)

6. Florence, Bartolommeo dei Libri for Demetrius Damilas, 9 December 1488.—Homer. Iliad, Odyssey, and Hymns.

The Greek colophon to this book tells us that 'The complete poems of Homer in print have now been finished by the help of God at Florence, at the expense of the well-born and excellent gentlemen, enthusiasts for Greek literature, Bernardo and Nerio, sons of Tanais Nerli, two Florentines, and by the labour and skill of Demetrius of Milan, a Cretan, for the benefit of men of letters and those bent on Greek studies in the year from Christ's birth, the one thousand four hundred and eighty-eighth, on the ninth day of December.' That Bartolommeo dei Libri, a prolific Florentine printer, who seldom put his name in his books, was employed to do the printing, was discovered by Robert Proctor, from the roman type used for the dedication to Piero dei Medici by Bernardo Nerli. The book was edited by Demetrius Chalcondylas.

7. Venice, Aldus Manutius, 1495.—Aristotle. Works.

The scholar-printer, Aldus Manutius, was born at Bassiano in 1450. After living for some time at Carpi, where the ruling Count, Alberto Pio, was his patron, he removed to Venice about 1490 and began experimenting with Greek types, subsequently obtaining from the Senate, on the score of the expense he had incurred, copyright for twenty years in all Greek books he should publish, and protection against infringements of his secrets. Early in March 1495 he published the book now regarded as his first, the 'Erotemata' of Lascaris,

P·O·N·IN PRIMVM GEORGICORVM,
ARGVMENTVM·

Quid faciat lætas segetes,quæ sydera seruet
Agricola,ut facilem terram profcindat aratris,
Semina quo iacienda modo,cultus'q; locorum
E docuit,messes magno olim fœnore reddi.

P·V·M·GEORGICORVM LIBER PRI
MVS AD MOECENATEM·

                Vid faciat lætas segetes,quo sydere
                terram,
q   Vertere Mœcenas,ulmis'q; adium
                gere uites,
                Conueniat,quæ cura boum,quis
                cultus habendo
Sit pecori,atq; apibus quanta experientia parcis,
Hinc canere incipiam.   Vos o clarissima mundi
Lumina,labentem cœlo quæ ducitis annum
Liber,et almā Ceres,uestro si munere tellus
Chaoniam pingui glandem mutauit arista,
Poculaq; inuentis Acheloia miscuit uuis,
Et uos agrestum præsentia numina Fauni,
Ferte simul,Fauni'q; pedem,Dryades'q; puellæ,
Munera uestra cano,tu'q; o cui prima frementem
Fudit equum magno tellus percussa tridenti
Neptune,et cultor nemorum,cui pinguia Cææ
Tercentum niuei tondent dumeta iuuenci,
Ipse nemus liquens patrium,saltus'q; Licæi
                      c

V. 8. VENICE, ALDUS, 1501
PAGE FROM THE 'VIRGIL' PRINTED IN ITALICS

following this with two small undated works, and on 1st November of the same year with this first volume of a fine edition of Aristotle, printed in a slightly altered form of the type used for the Lascaris, with ornamental headpieces and capitals. The five volumes of which the edition consisted sold for a weight of gold equivalent to about £1 a piece. Aldus published also editions of 'Theocritus,' 'Theophrastus,' and 'Aristophanes' and other Greek books, all of great use to his contemporaries, but marred by his mistaken policy in basing his types on the cursive Greek hands of his own day, full of contractions and varied for the sake of variety, instead of on the simpler and better bookhand of earlier manuscripts.

8. Venice, Aldus Manutius, 1501.—Virgilius.

Aldus began the sixteenth century by producing a series of Latin and Italian texts in small octavo printed in a small type, of the kind now known as italic, imitated from the cursive hand of the day. The type was cut for him by a certain Francesco da Bologna, who has been identified with the painter Francesco Raibolini, better known as Francia. This, which quickly became popular, was very compact, and these octavo classics were sold for 3 marcolini, or about two shillings. The 'Virgil' of 1501 was the first book printed in the new type. (Grenville Library.)

9. Venice, Aldus Manutius, 1501.—Martialis. Epigrammata.

On vellum. With the spaces which Aldus had left for decorative capitals duly filled in. (King's Library.)

10. Florence, Filippo Giunta, 1514.—Plautus. Comoediae.

On vellum. Probably the presentation copy to Lorenzo II. de' Medici, to whom the book is dedicated. With illuminated capitals and border-pieces supplied by hand. (King's Library.)

THE NETHERLANDS, FRANCE, AND SPAIN

ACCORDING to a statement made by Ulrich Zel, the first printer at Cologne, to the author of the 'Cologne Chronicle' (1499), printing in the highly perfected form in which it was practised at Mainz was preceded by a prefiguration (Vurbyldung) in certain Donatuses printed in Holland. This statement has been connected on the one hand with the legend, first told by Hadrianus Junius in his 'Batavia' (written 1568, published 1578) as to a Haarlem innkeeper, named Lourens Janszoon Coster, having cut letters in wood and printed with them to amuse his grandchildren, and on the other hand with a group of over fifty books and fragments in eight different types, almost certainly printed in Holland, and by a printer not trained in Germany. These books, which include a 'Speculum Humanae Saluationis' printed partly from type, partly from blocks, and numerous editions of the 'De octo partibus orationis' of Donatus and the 'Doctrinale' of Alexander Gallus, have thus rather rashly been called 'Costeriana,' and very early dates suggested for some of them, although no positive evidence can be adduced that any of them were in existence earlier than about 1471. Despite this lack of evidence, however, it remains probable that some of these editions are several, possibly many, years earlier than 1473, when books with printed dates were issued by Nicolaus Ketelaer and Gerard Leempt at Utrecht, and by John of Paderborn (better known as John of Westphalia) and Thierry Martens at Alost.

After 1473, printing in the Netherlands proceeded on normal lines. During the fifteenth century printing was introduced into twenty-one towns in the Netherlands, the presses of Antwerp and Louvain being the most important, while those of Deventer were very prolific. Among individual printers John of Westphalia, who worked for over twenty years at Louvain, and Gerard Leeu, who worked for seven years at Gouda and for nine

at Antwerp, were the most important. At Antwerp Leeu printed several books for the English market (see Case XI*b*.), and it was in the Netherlands, at Bruges, that William Caxton, our earliest English printer, printed his first two English books (see Case IX*a*.), and with the aid, probably, of Colard Mansion several also in French (see Case VI. 4).

Into France printing was introduced in 1470 by two professors of the Sorbonne, Guillaume Fichet and Johann Heynlyn, who invited Ulrich Gering of Constance, Martin Kranz, and Michael Friburger of Colmar to set up a press within the precincts of the college. Heynlyn himself acted as corrector to the press, while Fichet with the help of his patrons found the funds and decided the books to be printed. These were mostly of a scholastic nature, including several classical texts, and they were printed, therefore, in 'roman' characters, in imitation of the revived book-hand which had spread from Italy to France. In 1472 Fichet and Heynlyn gave up their connexion with the Sorbonne press, and the printers, after issuing a few books on their own account, removed in 1473 to other quarters, where they soon found competitors. Among these were Peter Wagener, nicknamed 'Caesaris' or 'Caesar,' and Johann Stoll, who used an exceptionally graceful semi-gothic type. In 1473 also printing was introduced into Lyons, where the more popular character of the books printed, and the earlier and more frequent use of woodcuts, make its history rather more interesting than that of the first Paris presses, though both cuts and types were for some years very rude. The first printer at Lyons was Guillaume Le Roy, who was employed by a wealthy merchant, Bartholomieu Buyer. Of his earlier successors, the firms of Nicolaus Philippi and Marcus Reinhard and of Michel Topie and Jacques Heremberck, possessed the best types, while at Paris Jean Dupré from 1481, Guy Marchant from 1483, and the great publisher Antoine Vérard from 1485, all did good work. Marchant and Vérard greatly extended the Paris booktrade on its popular side, and on the other hand, after 1490, several learned printers (Johann Trechsel, Pierre Mareschal, and Jean de Vingle) worked at Lyons, the output of the two cities thus gradually approximating.

In Spain the first press was set up at Valencia in 1474
by Lambert Palmart, a 'German' or Fleming, and
Alonso Fernandez of Cordova, and by the end of the
fifteenth century printing had been introduced into
twenty-four other places, though in many of these only
by travelling printers called in to print special books.
In addition to Valencia, the more important centres of
printing were Saragossa, Seville, Barcelona, Salamanca,
Burgos, and Toledo, and even in these the output of the
presses was mostly small, the total number of Spanish
fifteenth-century books, which can at present be traced,
only amounting to between seven and eight hundred.
These were produced by some sixty printers, of whom
two out of every three were foreigners, only about one
book in six issuing from a native press. Nevertheless,
as in other countries, the handwriting to which readers
were accustomed was generally taken as a model, and
early Spanish books, both in their type and illustrations,
have a peculiarly massive and dignified appearance.
They retained this, moreover, throughout the first half
of the sixteenth century, when in other countries print-
ing was undergoing great changes, mostly for the worse ;
and it was at Alcalá, in the years 1514-1517, that the
great achievement of Spanish scholarship and Spanish
typography, the Complutensian Polyglot, came into
existence by the munificence of Cardinal Ximenes.

Next to the Polyglot in Case VII. is shown the Greek
and Latin New Testament of Erasmus, which probably
caused its publication to be delayed till 1522.   This was
itself one of the chief products of an alliance between a
great scholar and an enterprising printer, which gave
Basel for some years strong claims to the primacy among
European centres of printing.   The chief honours of the
sixteenth century belong, however, to France, where
alone new ideals of printing were formed and worked
out with complete success, notwithstanding the continual
handicap of the jealous opposition of the theologians of
the Sorbonne.   The flight of Robert Estienne to Geneva in
1550 was a great blow to French typography, despite the
good work which continued to be done both at Paris and
at Lyons, and for the latter years of the century the most
conspicuous figure is that of Christophe Plantin, a French-

man, born near Tours and trained at Caen, who found it advisable to work at Antwerp, where he produced the second great Polyglot Bible in 1569-1572. Antwerp, however, took many years to recover from its sack by the Spaniards in 1576, while a great impetus was given to printing at Leiden by the foundation of a university there in 1583. Plantin himself worked at Leiden for two years as university printer, and after his return to Antwerp this Leiden business was carried on by his son-in-law, Franciscus Raphelengius, whose pocket-editions achieved a great success. It was at Leiden also that the famous family of the Elzevirs had their headquarters, and throughout the seventeenth century Dutch printing, without achieving any great work, was certainly the best in Europe.

Case vi.

THE NETHERLANDS AND FRANCE
FIFTEENTH CENTURY

1. Printer, place and date uncertain.—Alexander Gallus. Doctrinale.

> A fragment of four leaves of a grammar and prosody written in verse by Alexander of Villedieu (fl. 1210). Although from such fragments, all of them on vellum, found inside the covers of contemporary bindings, fifteen or more Low Country editions of the 'Doctrinale' are known to have been produced in this and similar types, only one complete copy of a single edition of this kind (now at the University Library, Cambridge) is at present known.

2. Utrecht, Ketelaer and Leempt, about 1473.—Vegetius. De re militari.

> One of the earliest books from the press of Ketelaer and Leempt, the first printers who put their names to a book in any town in Holland. During the two years they

S pſtnois armotie mãmona breuiae ſolem
C anois nſto breuis al demõe ſydois vt vis
ȷ ſubeũte breuẽ facit o.carop dabo teſtẽ
A ſopũ retrahas europã ſiue piropũ
D t placet ẽ canoph pſop qꝫ iũge debes
D ſup r breinas.ſephora teſtẽ tibi ſumas
D iriuatiua polã pdur patet erte ſonorus
N ois obliquos qd i or fit iũge.ſed arbor
C t meõr et rethor caſtor ſeu marmor ꝫ eſ̧r
C orripuẽ ſuos.ſed lõgis adde paloꝛ
C t quedã pria ſũt obliꝗs breuiãда
ȷ as facit os oris ꝗ dãt or et vs breuiam
D ſup s lõga.ſicut teſtat aloſa
C ſubeũte dubis o longã ſicut azotũ
Q ue componũtur diſcreta mẽte notent
D ſup v raro.ſed compoſitiua notato

H nte b corripis v.ſꝫ demit inde ſaluber
   v c ptrahun qaẽs a r vm ſubit ã vs
C etera corripies.ſed polluẽ tibi demas
ȷ anduco iũges fiducia conſodato
A nte d lõga diſ v.ſꝫ penid retrahat
B re g longa fit v.tñ hic tibi cõiuge ꝟepta
S ugo pducis ſed ſanguiſugã breuiabis
D ſup l breuia genulus adulor adempta
Q ue deдinabit tibi terda lõga notabis
N oia ſed ſabulon breuiat hercule iũcto
D ijs ſotular ſocio ſpecular breuiabit origo
D bliꝗs breuies vt pſulis et nebulonis
D dabim ſup m.tibi lõgã.ſicut alumẽ

were at work at Utrecht they printed a remarkable number of first editions of important books. In 1475 their type passed into the possession of Wilhelmus Hees.

3. Louvain, John of Westphalia, about 1475. —Vergerius.   De ingenuis moribus.

John of Westphalia received his training as a printer in Italy, and brought Italian founts with him to the Low Countries. This book, with its capitals printed in red, represents the earliest stage of his press at Louvain, where he worked from 1474 to 1496. In 1473 and the early part of 1474 he had issued at Alost, in conjunction with Thierry Martens, the first books printed in what is now Belgium.

4. Bruges, William Caxton, probably helped by Colard Mansion, about 1475.—Raoul Le Fèvre.   Recueil des histoires de Troye.

This is probably the first book printed in the French language, the earliest vernacular book printed in France itself being a translation of the 'Legenda Aurea' completed at Lyons by Guillaume Le Roy, 18 April 1476. It is also probably the second book printed at Bruges, Caxton, after completing the English version of the same work (the object for which he learnt to print), entrusting Colard Mansion, a Bruges calligrapher, with the supervision of an edition of the French original. (See the introductory note to Case ixa.)

5. Antwerp, Gerard Leeu, 31 January 1487.— Psalterium Daviticum.

Gerard Leeu, one of the best and most prolific of the Low Country printers, began work at Gouda in 1477, and in the summer of 1484 removed to Antwerp, where he continued printing till his death in 1493, while engaged on an edition of the 'Cronycles of England' for the English market.

6. Paris, Gering, Friburger and Krantz at the Sorbonne, 1470.—Gasparinus Barzizius. Epistolae.

> The first book printed in France. The author, who died in 1431, was an Italian scholar of the Renaissance, and his letters were used as models of Latin prose. The objects of Fichet and Heynlyn, the two professors by whom the press at the Sorbonne was started, being mainly scholastic, the type which they procured was a roman one. Most of the letters in it are well designed, but it is cast on too narrow a body, and further spoilt by the obtrusive punctuation and brackets. When Fichet and Heynlyn both left France, the three foreign printers produced a few popular Latin books on their own account at the Sorbonne, and then, in 1473, set up for themselves in the Rue S. Jacques, the great street for booksellers in Paris. The firm was dissolved in 1478, but Gering is found at work by himself or with other partners till after 1500.

7. Paris, Petrus Caesaris and Johannes Stoll, about 1474.—Franciscus Florius. De amore Camilli et Emiliae.

> When the Sorbonne printers started on their own account, they printed at the sign of the Soleil d'Or in the Rue S. Jacques. Caesaris and Stoll fixed their press two doors higher up at the sign of Le Chevalier au Cygne, and a little farther on, at the sign of Le Soufflet vert, was a third printing office owned by the first native French printers in Paris, Louis Symonel, Richard Blandin, and Jean Simon, who used at first a type almost identical with this very pretty semi-gothic of Caesaris and Stoll, gradually introducing into it some new letters. The competition between the three firms was keen and unscrupulous, and Caesaris and Stoll seem to have been obliged to give up business in 1478.

8. Lyons, Guillaume Le Roy, 12 November 1478.—Baudoin comte de Flandres.

> Guillaume Leroy, a native of Liége, completed the first book printed at Lyons, the 'Compendium breue' of Pope

re intelligã amari! nullũ ego modũ offi⁄
ciif meif⸝aut amori meo in illũ faciã·Sed
ne ab õnibus te defertũ effe iudices! ego
(quem forte in numero amicorꝫ nõ habe⁄
bas)polliceor tibi operã meã· &(qd illi
non fine fcelere neglexerũt)ego paratus
fum defenfione tuam fufcipere · Tu uero
admonebis⸝quibus adiumentis opus tibi
fit·& ego necꝗ pecunia!necꝗ confilio tibi
deero · Vale ⸝

Foelix Eptaꝫ Gafparini finis⸝

Vt fol lumen!fic doctrinam fundif in orbem
   Mufarum nutrix⸝regia parifiuf ⸝
Hinc prope diuinam⸝tu quã germania nouit
   Artem fcribendi!fufcipe promerita⸝
Primos ecce librof!quos hæc induftria finxit
   Francorum in terrif·ædibuf atcꝗ tuif⸝
Michael Vdalricuf⸝Martinufcꝗ magiftri
   Hof imprefferunt·ac facient aliof⸝

VI. 6. PARIS, THE SORBONNE PRESS, 1470
COLOPHON OF THE 'EPISTOLAE GASPARINI'

Innocent III., on 17 September 1473 (copy in the Gren-
ville Library), the cost of this and of several subsequent
books being borne by a certain Bartholomieu Buyer.
Leroy's press did not become active until 1476, when he
began issuing books in French as well as in Latin.   His
press-work was at first rude, but both this and his types
improved.   The 'Baudouin,' an early example of the
romances, which are among the most interesting books
from the Lyons presses, is printed in Leroy's first type,
with the addition of decorative capitals.

9. Paris, Antoine Vérard (publisher), 1493.— Boccaccio.   Des nobles et cleres femmes.

Antoine Vérard, the most important Paris publisher of
the fifteenth century, began business in 1485.   The great
majority of his books were in French, and he appealed to
much the same class of readers (perhaps a little more
educated) as Caxton catered for in England.   About
1493 he began a practice of printing special copies of
many of his books upon vellum, which he caused to be
decorated by hand in the style of the more pretentious
shop manuscripts of the day, and sold to various royal
and princely patrons.   Henry VII. of England bought a
number of these vellum copies, and they came to the
British Museum in 1757 by the gift of George II.

Case VII.

SPAIN, 1475-1514: BASEL, 1516: FRANCE, 1509-1544

1. Valencia, Lambert Palmart, about 1475. —Aesop's Fables.

Printed in the same roman type as the 1474 'Obres
e Trobes' of Fenollar, and the 'Sallust,' finished 13th
July 1475, the earliest books printed in Spain.   Palmart
was a Fleming.   He printed some of his books in
partnership with Alonso Fernandez, a native of Cordova.

Fabelle Esopi tranflate e greco a Laurentiꝗ
vallēsi secretario illuſtriſſimi domini Alfon
ſi Regis Aragonum dicate Arnaldo fenolle
da eiuſdem domini Regis secretario

AVRENTIVS vallenſis inſigni
viro Arnaldo fenolleva:ſalutē. Pro
miſerá nup cotnices q̃s iꝑe venat9 eſ
ſem miſſurum ꞉capere. Vt bomo venandi inſu
etus quin non poſſem ad·uenationeʒ meam id
eſt ad litteras me conuerti: et forte ad manus
uenit libellus grecus ex preda Nauali: tres et
triginta Esopi fabellas continens: bas omnes
bidui labore venatus ſuʒ. Mitto igitur ad te
ſiue fabellas ſiue mauis coturnices: quibus ob
lectari poſſis ac ludere. Etenim ſi Octouianū
Marcumꝗ Anthonium orbiſterrarum prin
cipes ludo coturnicum delectatos accepimus
profecto tu uir litterarum amantiſſimus litte
rato boc genere ludendi delectaberis. Et ſi qs
Octouiano aut Anthonio pugnantem aliquá
barūm auium dono dediſſet iocundam illis rē
gratamꝗ feciſſet. Ego quoꝗ tibi iocūdus gra
tuſꝗ ero qui plus triginta eius generis aues
dono et mitto punaces. Oblectant enim befa
belle ꝛ alunt:nec minus fructus babent q̃ flori

2. Burgos, Friedrich Biel, about 1485.—
Glosa de las coplas de Mingo Revulgo.

> Biel had been in partnership with Michael Wenssler
> at Basel about 1472, and one of the printer's devices he
> adopted in Spain bears the arms of Basel. He intro-
> duced printing into Burgos in 1485, and speedily proved
> himself one of the finest printers in Spain.

·ŗĵ·

Esta la peŧfa justilla
que viste tan denodada
muerta flaca transijada
jura dios que auras manzilla
con su fuerça ꝝ coraçon
cometie al brauo leon
p mataua el lobo viejo
ora vn triste de vn enojo
tela mete en vn ŧŧpncō

¶Dichos los ōfetos ōl pastor prosigue agora la ŧŧepu
blica ŧŧecontando otros daños que padesçe por defeto
delas quatro virtudes cardinalesꝗ son· Justicia ·For
taleza·Prudençia·Temperançia·Fyguradas por qua
·Bij·

3. Alcalá de Henares, Arnald Guillem de
Brocar, 1514.—Polyglot Bible. The
New Testament.

> The first of the great Polyglot Bibles (giving the text
> of the Old Testament in Hebrew, Chaldee, Greek, and

Latin), and the most famous piece of printing executed in Spain. Printed at the expense of Cardinal Ximenes, Archbishop of Toledo, the founder of the University of Alcalá, from the Latin name of which, Complutum, this is called the Complutensian Polyglot. Work is said to have begun in 1502, and this New Testament, the first portion printed, is dated 10 January 1514, the Old Testament being completed 10 July 1517. The Cardinal, who died in the following November, did not see the publication of the Bible, as this was delayed until 1522. The price of the six volumes was fixed at 6½ ducats, a weight of gold equivalent to about £2, 7s. Six hundred or more copies are said to have been printed, but at the low price fixed the sale of these would hardly have repaid a tithe of the cost. The fount cut for the New Testament in this Polyglot is not only by far the handsomest of the early Greek types, but stands entirely by itself, as the only attempt to give to Greek characters the dignity of the best gothic and roman printing.

4. Basel, Johann Froben, 1 March 1516.— Novum Instrumentum omne. The New Testament edited in Greek, with a new Latin translation, by Erasmus.

The first edition of the New Testament in Greek to obtain publication, though the corresponding section of the Complutensian Polyglot had already been two years in type. Froben, with whom the idea originated, seems to have been anxious to forestall the Complutensian edition, and the privilege obtained from the Emperor Maximilian forbidding any rival text to be printed or sold within the Holy Roman Empire during the next four years may account for the delay in publishing the Polyglot. The book, which contains not only the Greek text but also the first edition of the Latin version by Erasmus, was the most important result of the alliance between Erasmus and Froben, which began with the former's residence at Basel in 1514. Froben was then over fifty, having been born about 1460 at Hammelburg in Bavaria. He had been a printer since 1491, turning out cheap law-books and bibles, and generally doing good work, but of no special distinction. By not only giving him his own books to print, but by editing this New

Testament and supervising his editions of Jerome,
Cyprian, Ambrose, and other patristic writers, Erasmus
made Froben the foremost printer in Europe, and the
latter did his best to make his own craftsmanship worthy
of his reputation.   After his death, in October 1527, his
son and son-in-law continued to work in the same spirit.

5. Paris, Henri Estienne the Elder, 1509.
    —Quincuplex Psalterium, Gallicum,
    Romanum, Hebraicum, Vetus, Con-
    ciliatum.   Edited by Jacques Lefèvre
    d'Étaples.

Henri Estienne became a printer in 1502 by marrying
the widow of Jean Higman.   His first books were issued
in partnership with Wolfgang Hopyl, best known by his
liturgical work, but from 1503 to his death in 1520 he
printed by himself.   His business was a purely scholarly
one, only two books from his press being in French.
Several of his earliest publications were edited or written
by Lefèvre d'Étaples, and this edition in parallel columns
of five different Latin versions of the Psalms, decoratively
printed in red and black, is one of the most noteworthy
products of their association.   On his death Henri
Estienne's business was carried on at first by Simon
Colines, who became the third husband of his widow,
and subsequently by his second son, Robert Estienne.

6 Paris, Robert Estienne, 1533.—Virgilius.
   Opera.

Born in 1503, Robert Estienne at the age of twenty
began superintending the printing office which Simon
de Colines was managing in his interests, and when the
latter set up for himself in 1526, was left in sole posses-
sion of it.   He was appointed royal printer for Hebrew
and Latin in 1539, and after the death of Conrad Neobar,
the royal printer for Greek, at the end of 1540, took over
his duties also.   In 1550 the hostility of the theologians
of the Sorbonne, who suspected him of unorthodoxy,
compelled him to fly from France, and he took refuge at
Geneva, where he continued printing until his death in
September 1559.   His business was carried on by his son

Henri Estienne II., who, however, was much more note-worthy as a scholar than as a printer. This 'Virgil' is a typical example of Robert Estienne's plain texts. It will be noted that a space, with a guide-letter, could still be left for an ornamental capital to be supplied by hand.

7. Paris, Simon de Colines, 1536.—Jean Ruel. De natura stirpium libri tres.

During the life of Henri Estienne I., Simon de Colines looked after his types and probably most of the technical side of his business, and on his death married his widow and carried on the firm until Robert Estienne had gained sufficient experience to manage it himself. In 1526 he started an independent business, which he carried on with great success until his death in 1546. The fine book here shown is a good example of the style which he helped to create.

8. Paris, Simon de Colines, 1544.—Martialis. Epigrammata.

A typical example of the small italic texts in 16° which carried the fashion set by the Aldine octavos a stage further. This 'Martial' is fully equipped with printed capitals, but the printer was leaving spaces with guide-letters at least as late as 1542.

Case VIII.

FRANCE AND THE NETHERLANDS, 1548-1635

1. Lyons, Jean de Tournes, 1548.—Guil-laume Paradin. Memoriae nostrae, libri quatuor.

Jean de Tournes was trained in the printing office of Sebastian Gryphius, a prolific scholar-printer of Lyons. After the death of Colines in 1546, and the flight of Robert Estienne in 1550, he was probably the most important printer in France, and took trouble in decorating

his books.   On his death in 1564 he was succeeded by a son bearing the same name, who, in 1585, found it advisable to remove his business to Geneva.

2. Paris, Robert Estienne, 1550.—The New Testament in Greek.

Within less than a year of the death of Conrad Neobar, Robert Estienne's predecessor as royal printer for Greek, payments were made for a set of Greek punches.   The punches were cut by Claude Garamond after drawings by Angelos Vergetios, a Greek copyist in the employment of Francis 1.   A medium text-type was first completed (used in the 'Praeparatio Euangelica' of Eusebius, 1544), then a smaller version of this which appears in the 16° Greek Testament of 1546, finally the large text-type of this folio Greek Testament of 1550, in which also appear both the other types.   When Robert Estienne fled to Geneva he took one set of the Greek matrices with him, leaving another set at Paris, where also the punches were (after many years) rediscovered.   The French royal Greek types were also extensively copied all over Europe, and influenced Greek printing for more than two centuries.   The text of this Greek Testament of 1550, based on those of the Complutensian Polyglot and the editions of Erasmus, with a few readings introduced from manuscripts, became known as the 'textus receptus,' and dominated New Testament criticism as the types in which it was printed dominated Greek printing.

3. Antwerp, Christopher Plantin, 1571.— Polyglot Bible.   The Gospels.

The second of the great Polyglot Bibles, and the book on which the reputation of Plantin as a printer and publisher mainly rests.   Born near Tours in 1514, Plantin learnt bookbinding and bookselling at Caen, and started as a binder at Antwerp in 1549.   About 1555 he began to print, and despite trouble caused by a charge of heresy in 1562, soon developed a large business.   He began printing this Polyglot in 1569 and finished it in 1572, the languages included being Hebrew, Chaldee, Greek, Latin, and Syriac; the general editor was Benedictus Arias Montanus.   About 1200 copies were printed,

thirteen of them on vellum, of which this is one. The
selling price of the ordinary copies was 70 gulden, of the
vellum ones about five times as much. The work was
financed by a loan from the Spanish Government, and
Plantin was much embarrassed by the necessity of repay-
ing this. In 1575, however, he was employing twenty
presses, but the sack of Antwerp in November 1576
nearly ruined him. In 1583 he went to work at Leiden
as university printer, but returned to Antwerp in 1585,
and died there in 1589. His business was carried on by
his son-in-law, Joannes Moretus, while another son-in-
law, Franciscus Raphelengius, succeeded him as univer-
sity printer at Leiden.

4. Travelling Library of Sir Julius Cæsar,
    Master of the Rolls in the reign of
    James I.

With a catalogue of the books on the panel, within an
ornamental design. The bindings of the religious works
are stamped with an angel, of the historical with a lion,
of the poetical with a wreath. Most of the books were
printed by Franciscus Raphelengius at Leiden, but others
came from Antwerp, Douay, Geneva, Goslar, Saumur, etc.
They illustrate the vogue at this period of the small book.
Sir Julius Cæsar, who used them as a travelling library, was
the son of Cesare Adelmare, physician to Queens Mary
and Elizabeth, and was himself successively Judge of the
Admiralty Court and Master of Requests under Elizabeth,
and Master of the Rolls under James I. The books bear
dates between 1590 and 1620, but were mostly published
between 1610 and 1616.

5. Leiden, Bonaventura and Abraham El-
    zevir, 1635.—Virgilius.   Opera.

The first member of the Elzevir family who engaged
in the book trade was Louis Elzevir, a bookbinder of
Louvain who, in 1580, when about forty years of age,
removed to Leiden for greater religious freedom. He at
once began selling books, and in 1583 began publishing
also. When he died in 1617 he had issued over a
hundred, but without attaining any special distinction.

Four of his sons were in the book trade, but the reputation of the family was made by a partnership between Bonaventura, the youngest (b. 1583), and Abraham (b. 1592), a son of the eldest, who started together as printers at Christmas 1625. Their earliest success was with a series of little books, quoted as 'Petites Républiques,' each containing one or more treatises concerning the state of the country with which it dealt. In 1629 they began their series of small editions of the classics, the best of which, the 'Caesar,' 'Terence,' 'Virgil,' etc., were issued in 1635 and 1636. In 1641 they began a series of contemporary French plays, and subsequently of the chief French classics. The two partners both died in 1652, and the business was carried on mainly by Bonaventura's son, Daniel.

ENGLAND

Case ixa.

BOOKS PRINTED BY CAXTON

PRINTING was introduced into England by William Caxton, a mercer, born in the Weald of Kent about 1420. As he tells us himself in his first book, Caxton in 1469 had been living abroad some 'thirty years, for the most part in the countries of Brabant, Flanders, Holland, and Zealand,' and had been for some time Governor of the English Merchants at Bruges. About 1469 he entered the service of Margaret, Duchess of Burgundy (sister of Edward IV.), as her secretary, and by her he was encouraged to continue a translation of Raoul Le Fèvre's 'Recueil des histoires de Troye,' which he had begun and laid aside. The translation was finished in September 1471 during a visit to Cologne, and Caxton, who had promised to 'dyverce gentilmen and to my frendes to addresse to hem as hastely as I myght this sayd book,' saw at once that, unless his hand was for ever to be

weary and his eyes dimmed 'with overmoche lokyng on the white paper,' it must be printed. To gain some practical insight into the new art, of which Cologne was already an important centre, he seems to have visited one of the printing offices in the city, and to have taken some part in printing an edition of Bartholomew's 'De Proprietatibus Rerum.' But his stay at Cologne was brief; an English book could not be printed there without his supervision, and printing in the Low Countries was as yet (on the most favourable view) in its infancy. Thus it was not until two or three years later, when printers whose names have come down to us were at last at work at Utrecht and Alost, that Caxton resumed his plan, probably associated himself with Colard Mansion, a skilled calligrapher, and printed his book, 'The Recuyell of the Histories of Troye.' This must have appeared in 1474 or 1475, and was followed either at once or after an interval by an edition of the French original with which Mansion must have been chiefly concerned, and by 'The Game and Play of the Chess,' which at one time was regarded as the earliest book from Caxton's press. In June 1476 the disastrous defeat of Charles the Bold by the Swiss at Morat probably quickened Caxton's desire to produce his books at a less inconvenient distance from his English market. At Michaelmas 1476 he hired a shop in the Sanctuary at Westminster, and there in the autumn of 1477 published 'The Dictes or Sayengis of the Philosophres.' This had probably been preceded by several small and one large (the English 'Jason ') undated books, and from 1477 to his death in 1491 Caxton's press was never idle, though his own personal energies must have been mainly occupied with the numerous books which he edited or translated for it to print. Including single sheets and new editions, his known publications at Bruges and in England number just a hundred, and eight different founts of type were used in printing them. Almost all the books were of a popular character, not intended for scholars, but for well-to-do and fairly educated readers. Poems of Chaucer, Gower, and Lydgate, several romances (including Malory's 'Morte d'Arthur'), chronicles, the 'Golden Legend ' (the great collection of Lives of the Saints), moral treatises, books of

devotion, a few Horae and a Psalter were the chief issues from the first English press, and it is improbable that books of any other kind would at this period have found a profitable sale in England.

1. **Type 1. Bruges, perhaps with the help of Colard Mansion, about 1475.—The Recuyell of the Histories of Troye, translated by Caxton from the French of Raoul Le Fèvre.**

> Lefèvre was chaplain to Philip, Duke of Burgundy, and finished his 'Recueil des histoires de Troye' in 1464. Caxton's translation was begun at Bruges, 1st March 1468/9, and finished at Cologne 19th September 1471. In the Epilogue to the third book he thus describes the printing of it: 'Thus ende I this book whyche I have translated after myn Auctor as nyghe as God hath gyven me connyng, to whom be gyven the laude and preysing. And for as moche as in the wrytyng of the same my penne is worn, myn hand wery and not stedfast, myn eyen dimmed with overmoche lokyng on the whit paper, and my corage not so prone and redy to laboure as hit hath ben, and that age crepeth on me dayly and febleth all the bodye; and also because I have promysid to dyverce gentilmen and to my frendes to addresse to hem as hastely as I myght this sayd book.   Therefore I have practysed and lerned at my great charge and dispense to ordeyne this said book in prynte after the maner and form as ye may here see, and is not wreton with penne and ynke, as other bokes ben, to thende that every man may have them attones, for all the bookes of this storye named the "Recule of the Historyes of Troyes," thus enprynted as ye here see, were begonne in oon day and also fynysshid in oon day.'   (King's Library.)

2. **Type 1. Bruges, perhaps with the help of Colard Mansion, 1475 or 1476.—The Game and Play of the Chess, translated by Caxton from Jean de Vignay's French**

for so moche as this booke was newe and late maad
and drawen in to frensshe / and neuer had seen hit in oure
englisshe tonge / I thought in my self hit shold be a good
besynes to translate hyt in to oure englissh / to thende
that hyt myght be had as well in the royame of Eng-
londe as in other landes / and also for to passe therwyth
the tyme . and thus concluded in my self to begynne this
sayd werke / And forthwith toke penne and ynke and
began boldly to renne forth as blynde bayard in thys
presente werke whiche is named the recuyell of the
troian historyes And afterwardes whan I remembryd
my self of my symplenes and vnperfightnes that I had
in bothe langages / that is to wete in frensshe & in englissh
for in france was I neuer / and was born & lerned myn
englissh in kente in the weeld where I doubte not is spo-
ken as brode and rude englissh as is in ony place of eng-

IXa. I. BRUGES, WILLIAM CAXTON, ABOUT 1475
PART OF PAGE OF PREFACE TO 'RECUYELL OF THE HISTORIES OF TROYE'

version of the 'Ludus Scaccorum' of
Jacobus de Cessolis.

In the prologue to the second edition of this work
Caxton writes that Jean de Vignay's 'book of the chesse
moralysed' came into his hands while resident at Bruges,
and that for the benefit of those who knew no Latin or
French he translated it into English, 'and whan I so had
achyeued the sayd translacion I dyde doo sette in enprynte
a certeyn nombre of theym, whiche anone were depesshed
and solde.' On returning to England, Caxton left this
first fount of type at Bruges, and no more English books
were printed with it. (Grenville Library.)

3. Type 2, 1477. 'The Dictes or Sayengis
   of the Philosophres,' translated by Earl
   Rivers from 'Les dits moraux des philo-
   sophes,' a version by G. de Tignonville
   of an anonymous Latin work of the
   fourteenth century.

A copy of this book in the John Rylands Library has
a colophon with the more precise date 'the xviij day of
the month of November.' A French book on the Four
Last Things ('Les quatre derrenieres choses') had already
been printed in this type, presumably at Bruges, and by
or with the aid of Colard Mansion. Caxton's translation
of Le Fèvre's romance of 'Jason,' and two thin Latin
books, a speech by John Russell, and a treatise entitled
'Infancia Saluatoris' are also in this type, and were
probably printed by Caxton at Westminster during 1477.
But the 'Dictes' is the earliest book printed in England,
bearing its own evidence as to place and date.

4. Type 2, about 1478.—Chaucer.   The
   Canterbury Tales.

In his prefaces and epilogues Caxton frequently ex-
pressed his admiration for Chaucer, and this edition of
the 'Canterbury Tales' was one of the earliest books he
took in hand after his return to England.   (King's
Library.)

Here endeth the book named the dictes or sayengis of the philosophhres enprynted / By me William Caxton at Westmestre the yere of our lord .M.CCCC.Lxxvij. Whiche book is late translated out of Frenshe into englysshe / By the noble and puissant lord, Lord Antone Erle of Ryuyers lord of Scales & of the Ile of Wyght, Defendour and directour of the siege apostolique / for our holy fader the Pope in this Royame of Englond, and Gouernour of my lord Prynce of Wales. And It is so that at suche tyme as he had accomplysshid this sayd werke / it liked him to sende it to me in certayn quayers to ouersee / whiche forthwith I sawe & fonde therin many grete, notable, and wyse sayengis of the philosophres Accordyng vnto the bookes made in frenshe whiche I had seen / but certaynly I had seen none in englysshe

IXa. 3. WESTMINSTER, CAXTON, 1477

PART OF PAGE OF 'THE DICTES OF THE PHILOSOPHRES'

5. Type 2 (later form), about 1481.—The Game and Play of the Chess. Second edition. With woodcuts.

> Caxton's use of illustrations probably began with two small woodcuts of a master and scholars in the third edition of the 'Parvus Cato,' used again soon afterwards, with many others, in the 'Mirror of the World.' This second edition of the 'Game and Play of the Chess' is reckoned the third of his illustrated books, and the woodcuts in it, probably copied from some foreign edition, show a slight advance on their predecessors.

6. Type 3, between 1480 and 1483.—Latin Psalter, with the Canticles, etc., for use as a service-book.

> The only known copy of this book. The type in which it is printed was used only for a few service-books and for headlines in other works.

7. Type 4, 1484.—'The book of the subtyl hystoryes and Fables of Esope which were translated out of Frensshe into Englysshe by Wylliam Caxton, 1483.'

> The woodcuts in this 'Aesop' are ultimately derived from those in the Ulm edition of about 1477. The French edition from which Caxton translated has not yet been discovered.

8. Type 5, about 1488.—S. Bonaventura. Speculum Vitae Christi, 'the booke that is cleped the Myrroure of the blessed lyf of Jhesu Cryste.'

> This copy, which belongs to the second of the two issues, is printed on vellum. The only other vellum 'Caxton' known is the copy of the 'Doctrinal of Sapyence,' 1489, in the Royal Library at Windsor Castle. The author of the translation is not known.

no drede ne fere no thynge/ For J shalle not accuse the/ For J
shalle shelve to hym another way/ And as the hunter came/
he demaunded of the sheepherd yf he had sene the wulf pas/
se/And the sheepherd both with the hede and of the eyen she/
wed to the hunter the place where the wulf was / e with the
hand and the tongue shelved alle the contrarye /   And in/
contynent the hunter vnderstood hym wel / But the wulf
whiche perceyued wel all the fayned maners of the sheepherd
fled aldey/¶ And within a lytyll whyle after the sheepherd
encountred and mette with the wulf/to whome he sayd/paye
me of that J haue kepte the secrete/¶ And thenne the wulf
answerd to hym in this manere / J thanke thyn handes and
thy tongue/ and not thyn hede ne thyn eyen / For by them J
sholde haue ben betrayd/yf J had not fledde aldey/¶ And
therfore men must not truste in hym that hath two faces and
two tongues/for suche folke is lyke and semblable to the scor
pion/ the whiche enoynteth with his tongue/and prycketh so/
re with his tayle

9. Type 6, about 1490.—The Fifteen Oes and other prayers.

> Caxton's colophon states : ' Thiese prayers tofore wreton ben enprented bi the commaundementes of the most hye and vertuos pryncesse our liege ladi Elizabeth by the grace of God Quene of Englonde and of Margarete Moder vnto our souerayn lorde the Kyng, etc. By their most humble subget and seruaunt William Caxton.' This is the only book known to have been printed by Caxton with ornamental borders. The woodcut of the Crucifixion belongs to a set of Horae cuts, presumably Flemish, subsequently used by De Worde. The only copy known.

Case IX*b*.

BOOKS PRINTED BY WYNKYN DE WORDE, LETTOU, MACHLINIA, AND NOTARY

IN the letters of denization, which he took out in 1496, Wynkyn de Worde is described as coming from the Duchy of Lorraine. The 'Worde' in his name is generally identified with Wörth in Alsace. Although he lived till 1534, he seems to have come to England with Caxton in 1476, for in 1480 Elizabeth, wife of Wynand van Worden, is mentioned as the former occupant of a tenement leased from Westminster Abbey, the lease standing naturally in her name while her husband was an alien. Caxton was so occupied with editing and translating that it is probable that from the first Wynkyn held an important position in the printing office, and on his master's death in 1491 he took over the business, the earliest books bearing his own name appearing in 1493. From this year to his death in 1534 he was the most prolific of English printers of his day, his total publications still extant amounting to nearly eight hundred, including new editions and broadsides. Of these over one hundred were issued in the fifteenth century. In all his different devices, of which he had at least fifteen, Wynkyn retained Caxton's initials, and his larger books were mostly reprints

of those which Caxton had already published. He introduced some improvements, such as title-pages, and the more frequent use of ornamental capitals, and printed some fine books, notably the ' De Proprietatibus Rerum ' here shown, but he was not a conspicuously good printer. Up to 1500 he continued in Caxton's house, removing in that year to the Sign of the Sun in Fleet Street. On his death his business passed to his executor, John Byddell.

In 1480 a foreign printer, John Lettou, set up a press in the city of London, and in that and the following year printed a few books and indulgences, some of them at the expense of an Englishman, William Wilcock. In 1482 Lettou was joined by William Machlinia (William of Malines?), and five law-books were printed in partnership. After this Machlinia printed more than twenty books by himself, probably working till 1490 or 1491, when his stock appears to have been taken over by Pynson. Besides Pynson who succeeded Machlinia, and De Worde who succeeded Caxton, the only other firm working in England in the fifteenth century was that of Julian Notary, who printed from 1496 to 1518, producing, as far as we know, fewer than fifty books, but putting very good work into them.

1. Westminster, De Worde, about 1493.— 'The lyf of saint Katherine of Senis,' *i.e.* S. Catharine of Siena.

> ' Compiled by a worshypful clerke, fryer Reymond of the ordre of Saynt domynik,' *i.e.* Raymundus de Vineis. Printed in Caxton's type 4*. (King's Library.)

2. Westminster, De Worde, about 1495. — Bartholomaeus De Proprietatibus Rerum.

> Printed on paper made at Hertford by John Tate. Some of the woodcuts are copied from those in the Dutch version printed by Bellaert at Haarlem in 1485.

se prouynce by the whiche the worlde is generally departyd somwhat shal be shortly sette to this werke by helpe of oure lorde. but not of al. but oonly of suche as holy wrytte ma kyth remembraunce.

Jncipit liber. xv. de prouinci is. Capitulū   Primum

Prologus

The worlde wide is depar ted in thre as Plider say yth lio rvo / for one part hight Asia. a nother Eu ropa. the thyrde Affrica / Thise thre partes of the worlde were assygnyd lyke moche in ol de tyme by men / for Asia stretchyth out of p south by p eest vnto the northe / And Europa oute of the northe vnto p west /

Bartholomew was an English Minorite who flourished about 1230. This English version was finished by John Trevisa in 1398. (Grenville Library.)

3. Westminster, De Worde, about 1496.—Statuta edita in parliamento tento apud Westmonasterium An. xi. Regis Henrici Septimi.

On vellum, with illuminated capitals and paragraph marks.

4. Westminster, De Worde, 1496.—The Book of St. Albans. Second edition.

This is the earliest edition which contains the treatise on Fishing with an Angle. For the first edition see Case x*b*. Printed with type which had belonged to Govaert van Os. (King's Library.)

5. London, De Worde, 1521.—Whittinton. Grammaticae prima pars.

A specimen of De Worde's roman type, and of the very numerous grammatical works by Whittinton which he printed from 1512 onwards. In this one year, 1521, he is known to have issued thirteen different works by Whittinton, besides three reprints.

6. London, John Lettou for William Wilcock, 1480.—Antonii Andreae Quaestiones super duodecim libros metaphysicae Aristotelis.

The first book printed in the city of London, though Lettou had previously printed one or more editions of an Indulgence in favour of those giving aid against the Turks.

7. London, John Lettou and William Mach-

linia, about 1482.—Vetus Abbrevia-
mentum Statutorum.

> The other four books printed by Lettou and Machlinia
> in partnership, all of them in the British Museum, were
> Littleton's New Tenures and the Statutes of the 33rd,
> 35th, and 36th years of Henry VI.

8. London, William Machlinia for Henry
Vrankenbergh, about 1483.—Speculum
Christiani, attributed to Watton.

> The colophon states that this book was printed 'ad
> instancias necnon expensas Henrici Vrankenbergh mer-
> catoris,' and in the Public Record Office is a deed dated
> 10th May 1482, demising an alley in Clement's Lane to
> Henry Frankenbergk and Barnard van Stondo, merchants
> of printed books. (King's Library.)

9. Westminster, Julian Notary and Jean
Barbier for Wynkyn de Worde, 1498.
—Sarum Missal.

> Only two earlier books from Notary's press are known,
> the device in each of them bearing the initials of himself
> and Barbier, and of a not certainly identified I. H. The
> second of these books, like this missal, was printed for
> Wynkyn de Worde. (King's Library.)

10. London, Julian Notary, 1508.—Promp-
torium Parvulorum Clericorum.

> After issuing one book in London, Notary worked
> at Westminster from 1497 to 1503, and thereafter 'with-
> out Temple Bar, in St. Clement's Parish, at the Sign of
> the Three Kings.' This is an edition of the earliest
> printed English-Latin vocabulary, supplementing the
> Latin-English of the 'Hortus Vocabulorum.' Another
> name for it was 'Medulla Grammaticae,' or Marrow of
> Grammar. Earlier editions had been issued by Pynson
> and De Worde. (Grenville Library.)

Case x*a*.

BOOKS PRINTED BY RICHARD PYNSON

RICHARD PYNSON was a native of Normandy and pro-
bably learned printing at Rouen. Slight, but sufficient,
indications show that he took over Machlinia's business
in 1490 or 1491, and while making arrangements for
carrying it on he had three legal books printed for him
by Guillaume Le Talleur of Rouen. He also took Le
Talleur's device as the model for the earliest of his own.
His first dated book is a ' Doctrinale ' printed in Novem-
ber 1492, of which the only copy known is here shown.
When this was published he had already printed a fine
edition of Chaucer's ' Canterbury Tales.'   During the
fifteenth century Pynson is known to have printed over
seventy books, and from 1500 to his death in 1529 or
1530, upwards of three hundred more, his total output
being thus somewhere about half that of Wynkyn de
Worde. About 1510 he was appointed printer to Henry
VIII., and fully deserved this distinction, his books being
better printed and of a more important character than
those of De Worde. He also took much more pains in
illustrating them, though for this he seems to have been
dependent mainly on foreign woodcuts or woodcutters.
On his death his business was taken over by Robert
Redman.

1. 1492 ?—Chaucer.   ' The boke of the Tales
    of Canterburie.'

> Reprinted from Caxton's second edition, with new
> illustrations. The state of Pynson's device in this book
> shows that it was printed earlier than the ' Doctrinale '
> of November 1492. (King's Library.)

2. 13 November 1492.—Alexander Gallus.
    Doctrinale.   [With a commentary.]

> Pynson's earliest dated book, though no doubt preceded
> by the ' Canterbury Tales.' In the original binding, lined

He shal no gospel glose here ne teche
We leue al in the grete god quod he
He wolde sowe som difficultye
Or sprynten cokyl in oure clene corn
And therfore hoost I warne the biforn
My ioly body shal a tale telle
And I shalle clynke you a ioly belle
That it shal walpy alle this company
But it shal nat be of philosophy
Ne of physlias ne termes queynte of lawe
There is but lytel latyn in my mawe

Here endith the squyers prologue
And here begynneth his Tale

a   T surrye in the londe of Tartary
There duelled a king that warred russy
Throught whiche ther dyed many a doughty man

with fragments of the 'Chronicles of England,' printed by Machlinia, whose stock must have been taken over by Pynson.   The only copy known.

3. 1493.—Henry Parker.   'Dives and Pauper, that is to say the riche and the pore fructuously tretyng upon the x. commandments.'

> Until the discovery of the 'Doctrinale' of November 1492, this was always quoted as Pynson's first dated book.   (King's Library.)

4. 1494.—'The boke callde John Bochas descriuinge the Fall of Princis, Princessis and other nobles, translated into Englissh by John Ludgate.'

> Lydgate's version of the 'De Casibus Illustrium Virorum' of Boccaccio, with woodcuts from a French version printed at Paris by Jean Du Pré.

5. 1506.—Manuale ad usum insignis ecclesiae Sarum.

> Printed on vellum, in red and black ; one of the finest of Pynson's books.

6. 1509.—Petrus Gryphus.   Oratio quam erat habiturus ad serenissimum Henricum VII.

> The first book printed in England in roman type. Petrus Gryphus was the Papal Nuncio.   He was prevented from delivering his speech by the death of the king.

Epiſtola.

Petrus Gryphus:Nuncius apoſtolicus:Reue=
rēdo patri Dño Thome Rontal Regio Secretario
Salutem plurimam.

Xegiſti a me tantopere:vt orationē quam
habere inſtituerā coram fereniſſimo Rege
Hērico feptimo: intēpeſtiua ipſius morte
præuentam/ad te mitterem. Quod feci tardius ac
cūctatius/quā vehemētiores hortatus tui depoſce=
bant.Dubitabā eni/an eſſet fatis cōgruens: vt quæ
mors vetuerat/me publice receſere: priuatim nunc
legēda exhiberem/ne ex editione nō recitati.fermo
nis fpeciē ambitionis icurrerem. Accedebat etiam
quod cū in ea oratione cōmunibus potius commo
dis & effectui iniūcti mihi muneris/quam priuatæ
vel laudi/vel iactantiæ ſtuduiſſem:ſtilus tanꝗ præſ
ſus demiſſuſꝗ argui poſſe videbatur.Cū præcipue
gratia et calor ille quem fumit oratio ex actione/ge
ſtu/voceꝗ dicētis: ſicut audiendo accenditur & ani
matur/ſic legēdo deprimať et relāgueſcat: dū nullo
extriſecus actu vel ſono/legentiū intētio excitatur.
Suſtuliſti tamen tua efflagitatione oēm exhibendi
verecundiam. Cum videam me & tua auctoritate/
et meo obſequio poſſe excuſari apud eos: qui et di=
cunt & ſcribūt accuratius.Non habitā igiť oōonem
ea fimplicitate/qua incolumi Regi dicendā propo=

A.ij.

7. 1509.—'The Shyp of Folys translated out
    of Laten, French and Doche by Alex-
    ander Barclay.'

> Barclay's version of the 'Narrenschiff' of Sebastian
> Brant, with the Latin translation of J. Locher in the
> margin. The woodcuts are copied from those in the
> original edition. (Grenville Library.)

8. 1516.—Robert Fabyan. 'Newe Chronicles
    of Englande and of France.'

> The first edition of Fabyan's Chronicles. Some, at
> least, of the woodcuts in it are taken from French
> sources. (Grenville Library.)

9. About 1520.—'The famous cronycle of
    the warre whiche the romayns had
    agaynst Jugurth, compyled in latyn by
    the renowmed romayn Salust, and trans-
    lated into Englysshe by Syr Alexander
    Barclay.'

> The translation was made at the request of Thomas,
> Duke of Norfolk, and Pynson was allowed a special
> privilege for printing it. It has the Latin text in the
> margin. (Grenville Library.)

10. 1521.—Henry VIII. Assertio Septem
     Sacramentorum adversus Martin. Luth-
     erum.

> The first edition of the work for which Pope Leo X.
> conferred upon Henry VIII. the title 'Defender of the
> Faith.' Some of the ornaments are copied from designs
> Holbein made for Froben of Basel. (Old Royal Library.)

Case x*b*.

ENGLISH PROVINCIAL PRINTING, 1478-1585

ONLY two English provincial towns possessed printing presses during the fifteenth century. At Oxford in 1478-79 three small books were printed from a fount obviously of Cologne origin. These were beyond reasonable doubt the work of Theodoric Rood of that city, whose name first appears in an Oxford book dated 11 October 1481; but a change of type forbids a positive statement. In 1485 the name of an English stationer, Thomas Hunte, is joined with Rood's in a metrical colophon, but shortly after this, in 1486 or 1487, the press came to an end, having printed, as far as is known, only seventeen books. Save for some eight books produced in 1517-19, there was no more printing at Oxford until 1585.

In 1480 an unnamed printer, whom we know to have been the master of the Abbey school, issued his first dated book at St. Albans, and eight books printed at this press have survived, six of a scholastic and two of a popular character, the latest date in any of them being 1486. Although two of the St. Albans books competed with editions of his own, Caxton allowed some of his type to pass into the Schoolmaster's hands, and there seems to have been some connexion between the two presses. For five years from 1534, under the auspices of successive abbots, printing was again carried on at St. Albans, the printer being John Herford. This second press was stopped in 1539 by a charge of heresy against Herford and the suppression of the Abbey.

At York printing was carried on for about ten years (1507-1516) by Hugo Goes and Ursyn Mylner. At Cambridge in 1521-22 nine books were printed by Johann Laer of Siberch, *i.e.* Siegburg near Cologne. At Tavistock two books were printed, one in 1525, the other in 1534; at Abingdon one book, a Breviary, in 1528. In the reign of Edward VI. presses were started

at Ipswich, Worcester, and Canterbury.   All of these were more or less in the Protestant interest, and all were closed at the accession of Mary, though that at Canterbury was used again in 1556 to print the Visitation Articles of Cardinal Pole.

In 1557 the Charter granted to the Stationers' Company of London forbade all printing in the provinces, but the needs of the two universities were subsequently recognised, and printing began again at Cambridge in 1583 and at Oxford two years later, and despite the opposition of the Company firmly established itself in both places.   During the Civil War presses were at work at York, Newcastle, Shrewsbury, and perhaps elsewhere, and after the Restoration a little printing was done at York and Chester.   In 1695 all restrictions on provincial printing came to an end, and presses were soon at work at Bristol, Plymouth, Shrewsbury, Exeter, and many other places.

1. Oxford, unnamed printer, probably Theodoricus Rood, '1468' (for 1478).—Expositio in symbolum Apostolorum.

> This book is dated in its colophon MCCCCLXVIII., an X having dropped out, as in the 'Decor Puellarum' of Jenson (Case VI. 6).   Precisely the same misprint occurs in three other books printed in 1478, at Augsburg, Barcelona, and Venice.   The 'Expositio' is attributed to S. Jerome, but was really written by Tyrannius Rufinus of Aquileia (d. 610).   (King's Library.)

2. Oxford, unnamed printer, probably Theodoricus Rood, 1479.—Aristotle.   Libri Ethicorum traducti a Leonardo Aretino.

> The second book printed at Oxford.   Its close similarity in make-up to the first is sufficient proof that there could not have been an interval of eleven years between them.   (Grenville Library.)

racõis affignet Si inquam hec fecundũ
tradicionis fupra expofite regulam con
fequántür aduertimus deprecemur vt
nobis et omnibus qui hoc audiunt conce
dat dominus fide quam fufcepimus cuſto
dia curfu confumato expectare iufticie
repofi tam coronam : et inuemri inter eof
qui refurgunt in vitam eternam-liberari
vero a confufione et obprobrio eterno ·
per cruftum dominum noſtrum per quem
ē.deo patri ommipotēti cũ fpiritu fancto
gloria et imperium in fecula feculorum
amen ·

¶ Explicit expofi cio fancti Jerõimi in
fimbolo apoftolorum ad papam laurē
cium Impreffa Oxonie Et finita Aṇ
no domini · M · cccc ⚹ lxviij · xvij⚹die
decembris ⚹

xb. 1. OXFORD, T. ROOD, 1478
COLOPHON OF 'EXPOSITIO,' MISDATED 1468

3. Oxford, Theodoricus Rood, 11 October
1481.—Alexander de Ales super libros
Aristotelis de Anima.

The first book printed at Oxford which bears the name
of its printer.   (Old Royal Library.)

4. Oxford, John Scolar, 15 May 1518.—
Johannes Dedicus. Quaestiones moralis-
simae super libros Ethicorum.

One of seven books printed at Oxford in 1517-18 by
John Scolar, who in 1528 printed an Abingdon Breviary

at Abingdon, a few miles from Oxford.   In 1519 a single book ('Compotus manualis') was printed at Oxford by Charles Kyrforth.

5. Oxford, Joseph Barnes, 1585.—John Case. Speculum Moralium in universam Ethicen Aristotelis.

The first book issued at Oxford when a press was for the third time set up there, on this occasion distinctly under the auspices of the University.   It was dedicated to the Chancellor, Robert Dudley, Earl of Leicester, partly on the ground that the University was indebted to him for the press ('hoc preli beneficium, quod te Authore nostra Academia nuper recepit').   From 1585 onwards printing at Oxford has been continuous.

6. St. Albans, the Schoolmaster-printer, 1480.—Laurentius de Saona. Nova Rhetorica.

The first dated book printed at St. Albans; an undated edition of the 'Elegantiae' of Augustinus Dathus was probably issued before it.   The type is apparently identical with Caxton's No. 2, used in the earliest books he printed in England.   (King's Library.)

7. St. Albans, the Schoolmaster-printer, 1486.—'The Bokys of Haukyng and Huntyng, and also of Cootarmuris,' commonly known as the Book of St. Albans.

The metrical treatise on hunting ends with the words, 'Explicit Dam Julyans Barnes in her boke of huntyng,' and on the strength of this ascription the whole book, together with a treatise on Fishing with an Angle added in Wynkyn de Worde's reprint in 1496, is popularly attributed to an otherwise unknown Juliana Bernes, or Berners, represented as being a daughter of Sir James Berners (executed in 1388) and Prioress of the Nunnery of Sopwell, a dependency of St. Albans.   (Grenville Library.)

⟨ Explicit Whittyntoni Editio de concinitate gram＜
matices et Constructione:nouiter impresse. Ebor／per
me Ursyn. Mylner in vico vulgariter nũ cupato(blake
strete)Anno domini Millesimo quingentesimo decimo
sexto/die vero.xx. mensis Decembris.

xb. 9. YORK, URSYN MYLNER, 1516
WHITTINTON. 'DE CONCINNITATE GRAMMATICES'

8. **St. Albans, John Herford for Abbot Catton, 1534.** —The Life and Passion of Saint Alban, protomartyr of England, and also of Saint Amphabel which converted Saint Alban to the faith of Christ.

> Eight books were printed at this second St. Albans press, with the help first of Abbot Catton afterwards of Abbot Stevenage or Boreman.

9. **York, Ursyn Mylner, 20 December 1516.** —Whittinton.   De concinnitate grammatices et constructione.

> The first printer at York was Hugo Goes, of whose three books only a York 'Directorium' of 1509 can now be traced.   Ursyn Mylner, the second printer, produced two supplements to the York Breviary about 1513, and this grammar in 1516.   One of the supplements is now lost; of the other and this work of Whittinton only a single copy in each case survives.   A woodcut in this book was obtained from Wynkyn de Worde, who had himself acquired it from Govaert van Os, or van Ghemen, of Gouda.

10. **Cambridge, John Siberch, February 1521 (1522).**—Henry Bullock.   Oratio habita Cantabrigiæ ad reverendiss. D. Thomam Cardinalem, etc., *i.e.* addressed to Cardinal Wolsey.

> The first book printed at Cambridge.   In May of the previous year Siberch had published the 'Introductiones in rudimenta Græca' of Richard Croke, which for lack of Greek type in England had been printed by Eucharius Cervicornus at Cologne.   He was helped to set up a press himself by a loan of £20 from the University, and printed six books in 1521 and two in 1522 (besides a grammar of which the surviving fragment bears no

IN PRAEMORTVAM STIRPEM
quæ non modo floruit, sed & fructus protulit, idꜯ
autumno, Cantabrigiæ in aduentu reuerendiss.
Cardinalis, domini Thomæ Archiepiscopi
Eboracensis, ac regni Angliæ summi
cancellarij, in collegio Reginæ,
eiusdē BVLLOCI,
Epigramma,

Summe decus patriæ antistes natura repente
    Mutauit uultus, te ueniente suos.
Clarior astriferi facies pulcherrima cæli
    Nubibus excussis aer & ipse nitet.
Iam modo florigero pubescunt grammina prato
    ˉMessibus & ridet, fertilis omnis ager.
Protulit en teneros ut uerno tempore flores
    Autumno, & fructus, stirps rediuiua suos.
Obstupui, fateor, rem nunꜯ hic antea uisam
    Nobis, sed subito cognita causa fuit.
Scilicet ut sciret quisꜯ ornatissime præsul
    Ingenium, & dotes prodidit ipsa tuas.
Haud aliter uirtus floret tua, non sine fructu
    PræsulApostolici, gloria magna chori.

date).   Among these were Lucian's περὶ διψάδων, Erasmus'
'De conscribendis epistolis,' Galen's ' De Temperamentis,'
and a sermon by Bishop Fisher against Luther.

11. Cambridge, Thomas Thomas, 1584.—
Jacobus Martinus. De prima simplicium
& concretorum corporum generatione
disputatio.

> One of several books printed at the second Cambridge
> press during the first year of its activity.   Since 1584
> printing at Cambridge has been continuous.

12. Ipswich, Anthony Scoloker, 1548.—
Luther.   A right notable sermon upon
the twentieth Chapter of John, of absolu-
tion and the true use of the Keys.

> Scoloker printed seven translations at Ipswich in the
> later months of 1547 and beginning of 1548, and then
> joined William Seres in London.   The present book,
> translated by Richard Argentine, a schoolmaster and
> physician of Ipswich, was probably the third of these.
> Printing was continued at Ipswich for a few months by
> John Oswen, and Bale's 'De Scriptoribus Britannicis'
> professes to have been wholly or in part printed there by
> John Overton, though the whole book appears to have
> been produced by Theodoricus Plateanus (Dirick van der
> Straten) at Wesel.

13. Worcester, John Oswen, May 1549.—
'The boke of the common praier and
administration of the Sacramentes.'

> After printing at least eleven books at Ipswich in or
> about 1548, Oswen removed to Worcester, and there
> printed over a score of books and documents during the
> rest of the reign of Edward VI.   The present book is
> the first of three editions of the First Prayer-book of
> Edward VI. from his press, and was priced at 2s. 2d.
> unbound, and 3s. 8d. ' in paste or bordes.'

14. Canterbury, John Mychell for E. Campion, about 1548.—Randolph Hurlestone. 'Newes from Rome concerning the blasphemous sacrifice of the papistical Masse.'

> John Mychell, who had previously printed a few books in London, worked at Canterbury from 1549 to 1553, printing several Protestant books and one or two uncontroversial ones. In 1556 his press was employed to print the Visitation Articles of Cardinal Pole.

Case xi*a*.

ENGLISH PRINTING IN THE SIXTEENTH CENTURY

PYNSON had been preceded as King's Printer by William Faques, whose extant books, three of them dated 1504, are all admirably printed. He was himself succeeded by Thomas Berthelet, who kept up the tradition of good printing sufficiently well, though he is now perhaps better known as the owner of the bindery at which the chief gilded English bindings of the middle of the century were produced. For Latin, Greek, and Hebrew the royal printer was Reginald Wolfe, a native of Gelderland, who produced the first Greek book printed in England, and certainly raised the standard of English printing. As royal printer in English, Berthelet was followed by Richard Grafton, who had taken a prominent part in the publication in England of Coverdale's Bible, and lost his office under Mary for having printed the proclamation of Lady Jane Grey. During this period little good printing was done in England save by the royal printers, but neither Jugge and Cawood who succeeded Grafton, nor the Barkers under Queen Elizabeth, could vie with the best work of John Day, who printed from 1546 to 1584, and, with the patronage of Archbishop Parker, brought out many notable books. Other im-

portant unofficial printers were Richard Tottell, who worked from about 1553 for nearly forty years, and Henry Denham, Henry Bynneman, and Thomas Vautrollier, who all started about 1564-66, and worked on into the 'eighties. In 1557 a royal charter was given to the old Company of Stationers, and a system of book-registration came in force which gave the Crown greater control over the press, and checked competition. During the rest of the century fairly good work was done, but interest in printing declined after Parker's death in 1575, and the standard of craftsmanship declined with it.

1. London, William Faques, 1504.—Psalterium.

> A liturgical Psalter according to the use of Sarum. Printed 'ex mandato victoriosissimi Anglie regis Henrici septimi,' Faques being the King's printer. (Grenville Library.)

2. London, Thomas Berthelet, 1532.—John Gower. De Confessione Amantis.

> The second edition of Gower's 'Confessio Amantis,' the first having been printed by Caxton. The book is a good specimen of Berthelet's black-letter.

3. London, Reginald Wolfe, 1543. — S. Chrysostom. Homiliæ duæ.

> The first Greek text printed in England. It is accompanied by a Latin version by Sir John Cheke, and decorated with four fine pictorial capitals, that here reproduced showing Samson at En-hakkore.

4. London, Thomas Berthelet, 1544.—Psalmi seu precationes ex variis Scripturæ locis collectæ.

> An example of Berthelet's roman type. In its English form this book was known as 'the King's Psalms,' and was often issued with 'the Queen's Prayers or Meditations,' attributed to Katharine Parr.

ΤΟΥ ΑΓΙΟΥ ΙΩΑΝΝΟΥ ΤΟΥ ΧΡΥΣΟΣ
ΤΟΜΟΥ ΕΝ ΤΑΙΣ ΚΑΛΑΝΔΑΙΣ ΜΗ
προελθόντος τῷ Επισκόπῳ Ἀντιοχείας Φλαβι-
άνῳ ἐλέχθη ἡ τῶν πρατηροιώτων Ἰὰς νε
ομηνίας, Ⓒ κατὰ τὴν πόλιν χορείας
Ἰελοιώτων, καὶ εἰς τὸ ῥηἸὸν τῷ
Αποσόλῳ,

ΠΑΝΤΑ ΕΙΣ ΔΟΞΑΝ ΘΕΟΥ ΠΟΙΕΙΤΕ.
α. κορ. ι.

Αθα πὸρ χορὸς τὸν κορυ
φαῖον ἐπιζη]εῖ, Ⓒ ναὺ ἴ̈
πλήρωμα τὸν κυβερνήτην,
ὅτω κὶ τῇ ἱερέων τύτων
ὁ σύλλογℴ, τὸν ἀρχιερέα
καὶ κοινὸν ἐπιζη]εῖ πατέ
ρα τήμερον. Αλλ' ὡἰ μὲν
τοῦ χορῦ καὶ Ἰοῦ πλόου,
πολὺ καὶ τῷ κόσμου, καὶ
τῆς ἀσφαλείας, ἡ τῆν προ

εσώτων ἀπουσία παρααπα̂ται πολλάκις, ἐν]αῦθα δὲ
οὐχ οὗ]ως. Ει γὰρ καὶ μὴ τῇ σαρκὶ πάρεσιν, ἀλλὰ]ῷ
πνεύματι πάρεσι, κὶ νῦν μεθ' ἡμῶν ἐσιν οἴκοι καθήμενℴ,
ὥσπερ καὶ ἡμεῖς μετ' ἐκείνου ἐνταῦθα ἐσῶτες. Τοιαύτη
γὰρ ἡ τῆς ἀγάπης δύναμις, τὸς ἐκ πολλῦ διασήμα]ος
οντας συνάγειν εἴωθε κὶ συνδεῖν. Τὸν τοιῦ ἐν ἀλλοβρία
διατρίβον]α, καὶ μακροῖς διειργόμενον ἡμῶν πελάγεσιν
ἂν φιλῶμεν, καθ' ἑκάστην ἡμέραν φαν]αζόμεθα ἐκεῖ, ὥ-
σπερ οὖν ὅταν πρός τινα ἀηδῶς ἔχωμεν, ὐδὲ ἐγγὺς ἐσῶ
]α πολλάκις ϐλέπειν δοκῦμεν. ὅτως πρόσης μὲν ἀγά-
πης, ὐδὲν ϐλάϐℴ ἐκ τοῦ κὶ τὸν τόπον διασήμα]ℴ,

B   απούσης

5. London, Edward Whitchurch, April 1540.
—'The Byble in Englyshe, with a pro-
loge therinto made by Thomas, Arch-
bishop of Canterbury.'

> First edition of Cranmer's Bible, being a revision of
> Coverdale's version as published at the instigation of
> Thomas Cromwell, Earl of Essex, in April 1539, by
> Grafton and Whitchurch in conjunction. The former
> partners now printed separately, editions by Whitchurch
> appearing in April and November 1540, and May and
> November 1541; editions by Grafton in July 1540 and
> December 1541. This copy, which is printed on vellum,
> bears an inscription showing that it was presented to
> Henry VIII. by his 'loving faithfull and obedient subiect
> and daylye oratour, Anthonye Marler of London, haber-
> dassher.' (Old Royal Library.)

6. London, Richard Grafton, 1548.—Edward
Halle. 'The Union of the two noble
famelies of Lancastre & Yorke.'

> With heraldic and pictorial capitals.

7. London, John Day, 1559. — William
Cunningham. 'The Cosmographical
Glasse.'

> With a fine portrait of Cunningham, a map of Norwich,
> and numerous pictorial capitals.

8. London, Henry Bynneman, 1574.—Thomas
Walsingham. Historia Anglica.

> With a decorative title-page and capitals.

Case xi*b*.

ENGLISH BOOKS PRINTED ABROAD

As late as the middle of the seventeenth century English books printed abroad were both numerous and interesting. Until the accession of Elizabeth the most important section of them was formed by the Latin Service-books, for the production of which the printers of Paris, Rouen, and Antwerp were specially well equipped. Before the Reformation began these were supplemented only by a few Latin grammatical works with English glosses, and by about a dozen popular books, of which Gerard Leeu at Antwerp printed four (in 1492-93), Antoine Vérard at Paris three (1503), and John of Doesborgh at Antwerp (1505-1520?) most of the rest. When the Reformation had begun, not only were many controversial works printed in Protestant districts abroad, but for twelve years (1525-1537) all editions of Tyndale's New Testament and both the first and second editions of Coverdale's Bible were printed out of England. After the accession of Elizabeth the foreign printing of English books still continued, the presses being employed by Roman Catholic controversialists or by Protestant dissenters, like the Brownists.

1. Rouen, Martin Morin, 1492. — Missale secundum usum Ecclesiae Sarisburiensis.

> Printing was introduced into Rouen, not later than 1487, by Guillaume Le Talleur, who printed three law-books for Richard Pynson, himself a Norman by birth. Martin Morin began work in 1491, and may have taken over Le Talleur's business, since he is found in 1492 in .possession of some of his type. This is the second edition of the Sarum Missal, and the first of many service-books printed at Rouen for English use. Other printers or publishers who produced them were Pierre Violette, Eustace Hardy, Jean Caillard, Jacques Cousin, etc.

2. Antwerp, Gerard Leeu, 1493.—'Cronycles of the Reame of England.'

> The three other popular English books printed by Leeu were 'The History of Jason,' 'The History of Knight Paris and the Fair Vienne,' and 'The Dialogue of Solomon and Marcolphus.' While printing 'The Chronicles of the Realm of England,' from Caxton's edition, Leeu died from a blow received in a quarrel with one of his workmen, and his death is thus commemorated in the colophon : 'Enprentyd by maistir Gerard de Leew, a man of grete wysedom in all maner of kunnyng, whych nowe is come from lyfe unto the deth, whiche is grete harme for many a poure man.   On whos sowle god almyghty for hys hygh grace haue mercy.   Amen.' (Grenville Library.)

3. Antwerp, Thierry Martens, 1493.—Joannes de Garlandia.   Synonyma.   With English glosses.

> The first book printed by Thierry Martens at Antwerp. The British Museum has two copies.   No other is known.

4. Paris, for Antoine Vérard, 1503.—'Traytte of god lyuyng and good deyng.'

> A translation into northern English of 'L'Art de bien vivre et de bien mourir' (Case XXI. 1).

5. Paris, Wolfgang Hopyl, for Gerard Cluen and Francis Birckman, 1504.—Missale ad consuetudinem insignis Ecclesiae Sarum.

> Between 1495 and 1520 Hopyl printed several service-books for the English market.   Francis Birckman was a citizen of Cologne, who seems to have had agencies at Antwerp (see No. 8), London, and Paris.

6. Paris, for Antoine Vérard, 1506.—Horae

divae Virginis Mariae secundum usum insignis Ecclesiae Sarum.

Other French printers and publishers of Sarum Horae were Philippe Pigouchet (Case VIII. 8), Simon Vostre, Jean Richard of Rouen, Pierre Guerin, F. Regnault, Thielmann Kerver, and Germain Hardouyn.

7. Antwerp, Jan van Doesborgh, about 1505. —The Fifteen Tokens of the Day of Doom.

Among the other English books printed by Doesborgh were 'a gest of Robyn Hode,' 'the lyfe of Virgilius,' 'Frederick of Jennen,' 'Mary of Nemmegen,' 'Howleglas,' 'Of the newe landes founde by the messengers of the Kynge of Portyngale,' etc. Part of the text and some of the woodcuts of the Fifteen Tokens are ultimately derived from the section on the coming of Antichrist in the French 'Art de bien mourir' (Case XXI. 1).

8. Antwerp, Christophorus Endoviensis for F. Birckman, 1523.—Processionale ad usum insignis Ecclesiae Sarum.

Christopher of Endhoven, who also calls himself Ruremundensis, besides printing several other Sarum service-books, seems to have had almost a monopoly of Processionals. Of six editions in the Museum printed between 1523 and 1545 all are from his press.

9. Cologne, Peter Quentel, 1525.—The New Testament translated by William Tyndale.

The only known fragment of the uncompleted first edition of Tyndale's New Testament. Three thousand copies of the first ten sheets (A-K) had been printed at Cologne, when the editors were obliged to flee to Worms and there begin work afresh. (Grenville Library.)

10. Place uncertain, at the expense of Jacob van Meteren, 1535.—'The Bible, that is

the holy Scripture of the Olde and New
Testament : faithfully and truly trans-
lated out of Douche and Latyn into
Englishe.'

The first printed English Bible. Edited and, as
regards the parts not already rendered by Tyndale, trans-
lated by Miles Coverdale. Probably printed at Zurich.
(Grenville Library.)

The first Chapter.

In ẏ begyn
nynge God
created hea
uen ꝣ earth:
and ẏ earth
was voyde
and emptie,
and darck-
nes was v-
pon the de-
pe, ꝣ ẏ spre-
te of God
moued vpõ
the water.
And God sayde: let there be light, ꝣ there
was light. And God sawe the light that it
was good. Then God deuyded ẏ light from
the darcknes, and called the light, Daye: and
the darcknes, Night. Then of the euenynge
and mornynge was made the first daye.

Case x11*a*.

LATER ENGLISH PRINTING

During the middle of the seventeenth century printing in England, as in other countries, became cheap and bad. After the Restoration it improved, mainly under Dutch influence, and throughout the eighteenth century a good deal of interest was taken in the form of books, and there were many experiments in luxurious printing, although most of these proceeded on what are now considered wrong lines. The founts of William Caslon, who began to work about 1724, at first scarcely distinguishable from those obtained from Holland, gradually attained real excellence, and those of Baskerville set a fashion which not only in England, but in France, Italy, and Germany, greatly influenced book-production.

The revival or re-invention of wood-engraving by Bewick, about 1780, had no good effect on printing, the new illustrations being too delicate to print well with type. The founts also of the early nineteenth century were mostly bad, and there was little improvement until 1844, when C. Whittingham at the Chiswick Press revived the use of 'old-faced' type, such as Caslon's. Since this date much excellent printing has been done in England, and also in Scotland, where many books published by London firms are now printed. In 1891 a new influence was introduced by the books which William Morris then began to print at the Kelmscott Press, close to his own house at Hammersmith. The types, border-pieces, and initials in these were designed by himself, and the wood-cut illustrations were mostly after drawings by his friend Sir Edward Burne-Jones. Fifty-three books were printed at the Kelmscott Press between 1891 and 1896, when the press was closed and the wood-blocks of the illustrations, borders, and initials presented to the Department of Prints in the British Museum.

1. London, printed for Jacob Tonson, 1721

—'The Works of the Right Honourable Joseph Addison, Esq.'

While less pretentious than the folio editions of Prior and Pope, this is a good specimen of the better work of its day.

2. London, John Pine, 1733. — Horatius. Opera.

The imprint reads 'Londini aeneis tabulis incidit Iohannes Pine,' the text as well as the illustrations and ornaments being engraved throughout. It seems probable that the typographical ideals of the rest of the century were largely influenced by this book.

3. Strawberry Hill, private press of Horace Walpole, 1757.—'Odes by Mr. Gray.'

The first book issued from Walpole's press, the printer employed on it being William Robinson, an Irishman. Walpole writes as to it, 'I found him [Gray] in town last week ; he had brought his two Odes to be printed. I snatched them out of Dodsley's hands.' Dodsley, however, remained the publisher. The two Odes are The Progress of Poetry and The Bard.

4. Birmingham, John Baskerville, 1759.— Milton. Paradise Lost.

After experiments extending over several years, Baskerville printed his first book, a quarto Virgil, in 1757. His types excited great controversy, and their success was so partial that for some time after 1763 he almost ceased printing, a Horace of 1770 and some other Latin classics printed in the three years which preceded his death in 1775 being his chief later works. After his death the bulk of his type was purchased by Beaumarchais and used for printing two editions of Voltaire. Baskerville's printing was much praised by Dibdin and Macaulay, but the old dislike to the exaggeration both of the thin and thick strokes has recently revived.

5. Glasgow, Robert and Andrew Foulis, 1768.—'Poems by Mr. Gray.'

Robert Foulis, who had previously been a bookseller at Glasgow, began printing in 1742, was appointed Printer to the University the next year, took his brother Andrew into partnership in 1746, and continued at work till 1776, producing in all nearly a thousand books. In an Advertisement to this edition of Gray's Poems the printers write: 'The property belongs to the Author, and this edition is by his permission. As an expression of their high esteem and gratitude, they have endeavoured to print it in the best manner. . . . This is the first work in the Roman character which they have printed with so large a type; and they are obliged to Doctor Wilson for preparing so expeditiously, and with so much attention, characters of so beautiful a form.'

6. London, W. Bulmer and Co., Shakespeare Printing Office, 1795.—Poems by Goldsmith and Parnell.

The Shakespeare Printing Office, of which William Bulmer was the head, was founded to print the great illustrated edition of the works of Shakespeare, published by Boydell and Nicol (1791, etc.). The Shakespeare was followed by a Milton, and then by the present volume, which is dedicated to Boydell and Nicol, and said in an Advertisement to be, like its predecessors, 'particularly meant to combine the various beauties of Printing, Type-Founding, Engraving, and Papermaking; as well with a view to ascertain the near approach to perfection which these arts have attained in this country, as to invite a fair competition with the best typographical productions of other nations.' The types were cut by William Martin of Birmingham, a former pupil of Baskerville.

7. London, Charles Whittingham the younger, 1844.—'So much of the diary of Lady Willoughby as relates to her

domestic history and to the eventful period of the reign of Charles the First.'

The first book in which the use of old-faced type was revived. Whittingham had determined to use Caslon's old types in an edition of Juvenal, but the Juvenal was delayed, and meanwhile the opportunity occurred of printing this seventeenth-century story in a type which would give it an old-world look.

8. Hammersmith, William Morris at the Kelmscott Press, 1893.—'The History of Godefrey of Boloyne and of the conquest of Iherusalem.'

A reprint of Caxton's edition of 1481. Printed in the large black-letter type first used in the reprint of Caxton's 'The Recuyell of the Historyes of Troye,' and thence known as the 'Troy' type. On vellum.

9. London, for Robert Proctor at the Chiswick Press, 1904.—Aeschylus. Ὀρεστεία.

Printed with the Greek type adapted by Robert Proctor from that of the Greek Testament in the Complutensian Polyglot (see Case VII. No. 3).

Case XII*b*.

PRINTING IN SCOTLAND, IRELAND, AND THE COLONIES

THE earliest books known to have been printed in Scotland, the 'Flyting of Dunbar and Kennedy,' and ten similar tracts, were the work of Walter Chapman and Andrew Millar, who were licensed by James IV. to set up a press in Edinburgh in 1507; the earliest in Ireland was a Prayer Book printed at Dublin in 1551 by Humphrey Powell, an English printer, whom the

Privy Council had encouraged by a gift of twenty pounds to transfer his press to Ireland. Copies of these books are preserved respectively at Edinburgh and Dublin. The examples of Scottish and Irish printing here shown represent the work of Davidson and Bassandyne, the most notable of the sixteenth-century printers in Edinburgh, of the earliest printers at St. Andrews, Aberdeen, and Glasgow, and of William Francke, or Franckton, who was the chief printer in Dublin at the beginning of the seventeenth century.

In North America, Stephen Day set up the first press in 1639, in Harvard College, Cambridge, Massachusetts, printing in that year the Freeman's Oath and an Almanack, and in 1640 'The Psalms in metre, faithfully translated for the use, edification, and comfort of the Saints in publick and private, especially in New England.' American printing in Colonial days is here represented by the famous Bible in the language of the Massachusetts Indians printed at Cambridge, the New Testament in 1661, the Old in 1663. A similar book, a Prayer-book and Catechism, printed in 1767 at Quebec for the use of the Montagnais tribe, illustrates early printing in Canada, and along with this are shown what are believed to be the first books printed in Tasmania and Australia.

1. For Andrew Millar, Edinburgh, printed at Rouen by Pierre Violette, 10 June 1506.—Expositio Sequentiarum secundum usum Sarum in ecclesia Anglicana cantandarum.

> The second of two books which Millar imported from abroad before himself setting up as a printer in partnership with Chapman in 1507. His device is on the last page. At this time the Sarum service-books were used in Scotland as well as over the greater part of England.

2. Edinburgh, Thomas Davidson, about 1532.—Ad serenissimum Scotorum regem Jacobum quintum de suscepto

regni regimine a diis feliciter ominato
Strena.

The roman type on the title-page and in the colophon
of this book was the first used in Scotland. The subject
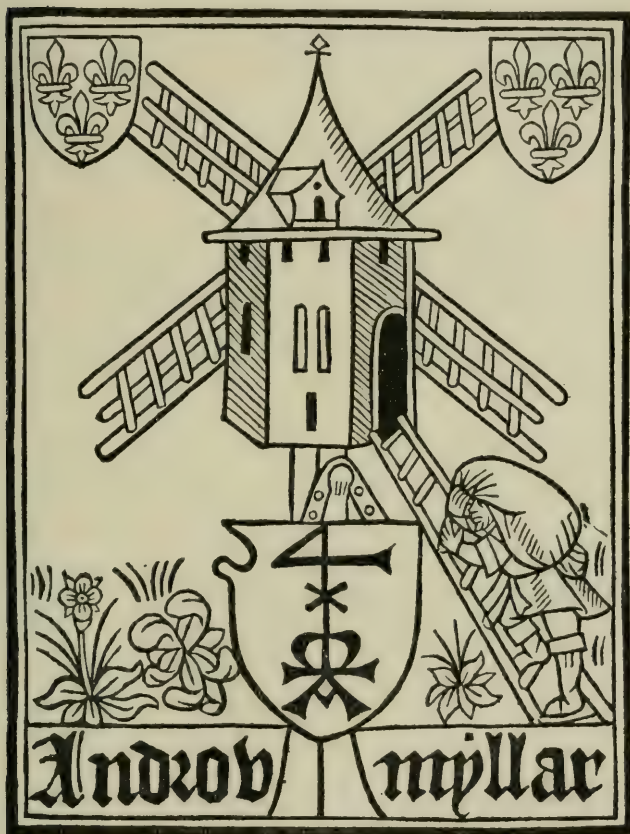
XII*b*. 1. DEVICE OF ANDREW MILLAR
FROM THE 'EXPOSITIO SEQUENTIARUM' PRINTED FOR HIM
AT ROUEN, 1506

of the book is the assumption of power by James v. in
1528. Chapman and Millar are known to have printed

about fourteen small quartos and the Aberdeen Breviary in 1508-10; two other books appeared about 1520, and then came this of Davidson's. No other copy is known.

3. Edinburgh, Thomas Davidson, about 1542.—Hector Boece. 'The hystory and croniklis of Scotland, translatit be Maister J. Bellenden.'

> The best known of the productions of Davidson's press, and the one on which his fame as a printer chiefly rests.

4. St. Andrews, John Scot, about 1554.— Sir David Lindsay. 'Ane Dialog betuix Experience and ane Courtier.'

> The second book known to have been printed at St. Andrews, the first, a Catechism by John Hamilton, having issued from the same press in 1552.

5. Edinburgh, T. Bassandyne and A. Arbuthnot, 1576-79.—'The Bible and Holy Scriptures conteined in the Olde and Newe Testament.'

> The first Bible printed in Scotland. The price of it was fixed at £4, 13s. 4d. Scots. Bassandyne died while the book was in progress.

6. Aberdeen, Edward Raban, 1622.—Erasmus. Adagia in Latin and English.

> One of the earliest books printed in Aberdeen, to which Raban removed in 1622, after having previously worked at St. Andrews.

7. Glasgow, George Anderson, 1638.—'The Protestation of the Generall Assemblie of the Church of Scotland.'

> The first book printed in Glasgow.

8. Dublin, at the expense of John Usher, 1571.—John O'Kearney. Aibidil Gaoid-heilge, & Caiticiosma.

> The first book printed with the Irish type presented to O'Kearney by Queen Elizabeth. The preface alludes to an earlier form of the Catechism ; but of this, if it was ever printed, nothing is known.

9. Dublin, John Francke or Franckton, 1602.—Tiomna Nuadh ar dTighearna agus ar Slanaightheora Iosa Criosd.

> First edition of the New Testament in Irish. Printed in the type given to O'Kearney by Queen Elizabeth.

10. London, Henry Denham at the cost of Humphrey Toy, 1567. — Testament Newydd ein Arglwydd Jesu Christ.

> The first portion of the Bible in Welsh. Translated by W. Salesbury and R. Davis, Bishop of St. Davids.

11. Cambridge, Massachusetts, S. Green and M. Johnson, 1661-62. — John Eliot's translation of the Bible into the language of the Massachusetts Indians.

> The first Bible printed in America. (King's Library.)

12. Quebec, Brown and Gilmore, 1767.—Prayer-book and Catechism compiled by J. B. de La Brosse for the use of the Montagnais Indians.

> Said to be the first book printed at Quebec.

13. Hobart Town, Andrew Bent, 1818.—
'Michael Howe, the last and worst of the
Bushrangers of Van Diemen's Land.'

> The first book printed in Tasmania.

14. Sydney, George Howe, 1819.—Barron
Field. 'First Fruits of Australian
Poetry.'

> The first book printed in Australia.

Cases xiii. and xiv.

FAMOUS ENGLISH BOOKS

IN the first of these cases are exhibited the Bible of 1611,
the first edition of the English Book of Common Prayer
together with some of the previously authorized service-
books out of which it was compiled, and the first folio
edition of Shakespeare's Plays.   In the note to the
description of the Bible of 1611, references will be found
to the Cases in which earlier editions of the Bible are
exhibited.   In Case xiv. are shown copies of the first
editions of some of the chief masterpieces of English
literature, from the poems of Surrey and Wyatt in
'Tottel's Miscellany,' to the first edition of Tennyson's
Poems, published in 1830.

Case xiii.

1. An exhortation vnto prayer, thought mete
by the Kynges maiesty, and his clergy
to be reade to the people in euery
churche afore processions.   Also a
Letanie with suffrages to be sayd or

songe in the tyme of the sayd proces-
sions.—London, Thomas Petyt, 1544.

The first edition of the Litany as now, with slight
alterations, in use in the English Church.

2. The Primer in Englishe and Latyn set
   forth by the Kynges Maiestie and his
   Clergie to be taught, learned, and read,
   and none other to be used throughout
   all his dominions.   London, R. Grafton,
   1545.

Revised primers had previously been edited by William
Marshall and by John Hilsey, Bishop of Rochester.
But it was not until 1545 that the 'Prymers of Salisbury
use' were superseded by authority.

3. The Order of the Communion.   London,
   R. Grafton, 1548.

This is not a complete Communion service, but an
interpolation in the missal, to be used 'immediatly after
that the preest him selfe hath receiued the Sacrament,
without the variying of any other Rite or Ceremony in
the Masse, untill other Order shalbe prouided.'

4. The Book of the Common Prayer and
   administracion of the Sacramentes, and
   other rites and ceremonies of the
   Churche: after the use of the Churche
   of Englande.   London, E. Whitchurch,
   7th March 1549.

First edition of the first Prayer Book of Edward vi.
At the back of the last leaf is the King's Proclamation
ordering copies to be sold unbound at not more than
two shillings, those bound 'in paste or boards' at not
more than three shillings and fourpence.

5. The Holy Bible, conteyning the Old Testament, and the New : newly translated out of the originall tongues : with the former translations diligently compared and reuised by his Maiesties speciall commandement. Appointed to be read in Churches. London, Robert Barker, 1611.

> First edition of the so-called 'King James' Bible,' or Authorized Version. Of the versions by which it was preceded the first editions of Tyndale's New Testament and Coverdale's Bible are shown in Case XI*b*. These were prohibited in England, but a revision of Coverdale's translation, printed in 1537, was 'set forth with the Kinges most gracyous lycence,' and this was further revised and reprinted under the auspices of Thomas Cromwell, Earl of Essex, in 1539. A corrected edition of this, 'apoynted to the use of Churches,' was published in April 1540 (see Case XI*a*.). The other important Bibles which preceded the Authorized Version were the Geneva Bible (1557-60), the Bishops' Bible (1568), and the Roman Catholic annotated translation, of which the New Testament was printed at Rheims in 1582, and the Old at Douay in 1609-10. The first printed Latin Bibles will be found in Case I.

6. Mr. William Shakespeare's Comedies, Histories and Tragedies. Published according to the true Originall Copies. London, Isaac Jaggard and Ed. Blount, 1623.

> The first collected edition of Shakespeare's Plays. With dedication to William, Earl of Pembroke, and Philip, Earl of Montgomery, signed by John Heminge and Henry Condell, the actor-editors. The portrait is by Martin Droeshout; the lines facing it by Ben Jonson.

CHAP. I.

The creation of Heauen and Earth, 3 of the light, 6 of the firmament, 9 of the earth separated from the waters, 11 and made fruitfull, 14 of the Sunne, Moone, and Starres, 20 of fish and fowle, 24 of beasts and cattell, 26 of Man in the Image of God. 29 Also the appointment of food.

IN*the beginning God created the Heauen, and the Earth.

2 And the earth was without forme, and voyd, and darkenesse was vpon the face of the deepe : and the Spirit of God mooued vpon the face of the waters.

3 And God said,* Let there be light : and there was light.

4 And God saw the light, that it was good : and God diuided † the light from the darkenesse.

Case xiv.

1. 'Tottel's Miscellany.'—Songs and Sonettes written by the right honorable Lorde Henry Haward, late Earl of Surrey, and other. London, R. Tottel, 1557.

> The first English anthology, and one which remained very popular throughout the sixteenth century. The poems of Sir Thomas Wyatt were first printed in it, and among the other poets represented were Sir F. Bryan, Lord Vaux, Nicholas Grimald, and Thomas Churchyard.

2. Sir Philip Sidney. An Apologie for Poetrie. London, for H. Olney, 1595.

> This, like all Sidney's writings, was first published after his death. It was written between 1579 and 1585. An edition under the title 'The Defence of Poesie' was printed in the same year for William Ponsonby, who was the only authorised publisher of Sidney's books.

3. Edmund Spenser. The Faery Queene. Disposed into twelve books fashioning xii. morall vertues. London, for W. Ponsonbie, 1590.

> The first three books only. The second three were published in 1596.

4. Francis Bacon. Essayes. Religious Meditations. Places of perswasion and disswasion. London, J. Windet for H. Hooper, 1597.

> In the dedication Bacon writes to his brother Antony : 'I do now like some that have an orchard ill-neigh-

boured, that gather their fruit before it is ripe, to prevent stealing. These fragments of my conceit were going to print : to labour the stay of them had been troublesome and subject to interpretation ; to let them pass had been to adventure the wrong they mought receive by untrue copies. Therefore I held it best discretion to publish them myself.' This first edition contains only ten essays ; that of 1612 has thirty-eight ; that of 1625 fifty-eight.

5. Robert Herrick. Hesperides, or the works both humane and devine of Robert Herrick, Esq. London, for J. Williams and F. Eglesfield, 1648.

6. John Milton. Paradise lost. A poem written in ten books. By John Milton. Licensed and entred according to order. London, Peter Parker, 1667.

7. Izaac Walton. The Compleat Angler or the Contemplative man's Recreation. Being a discourse of fish and fishing, not unworthy the perusal of most anglers. London, T. Maxey for R. Marriot, 1653.

8. John Bunyan. The Pilgrim's Progress from this world to that which is to come delivered under the similitude of a Dream, wherein is discovered the manner of his setting out, his dangerous journey, and safe arrival at the desired country. London, for N. Ponder, 1678.

9. Daniel Defoe.   The Life and strange Surprising Adventures of Robinson Crusoe of York, Mariner, who lived eight and twenty years all alone in an un-inhabited island on the coast of America near the mouth of the great river of Oroonoque, etc.   London, for W. Taylor, 1719.

10. Jonathan Swift.   Travels into several remote nations of the World.   By Lemuel Gulliver, first a surgeon and then a captain of several ships.   London, for Benj. Motte, 1726.

11. Oliver Goldsmith.   The Vicar of Wakefield ; a tale : supposed to be written by himself.   Salisbury, B. Collins for F. Newbery, London, 1766.

12. Robert Burns.   Poems, chiefly in the Scottish dialect.   Kilmarnock, John Wilson, 1786.

13. Wordsworth and Coleridge.   Lyrical Ballads.   With a few other poems. Bristol, printed by Biggs and Cottle for T. N. Longman, London, 1798.

14. Sir Walter Scott.   Waverley, or 'Tis Sixty Years since.   Edinburgh, printed by James Ballantyne and Co., for Archibald Constable, etc., 1814.

15. Alfred Tennyson.   Poems, chiefly lyrical.
London, Effingham Wilson, 1830.

Cases xv., xvi.—MUSIC

In the earliest books requiring musical examples blank
spaces were left for the music to be written by hand.
Later on, either the notes were printed and the lines of
the stave left to be inserted in manuscript, or the lines
were printed and the notes written, as in Francisco
Tovar's 'Libro de Musica Pratica' (Barcelona, J. Rosen-
bach, 1510).   Use was also sometimes made of wooden
or metal blocks, a method which first appears in the
'Musices Opusculum' of Nicolaus Burtius (Bologna, Ugo
de Rugeriis, 1487), and in the 'Flores Musice' of Hugo
Spechtshart (Strassburg, J. Pryss, 1488), and which was
occasionally still used long after type-printing had been
brought to perfection.   In Italy movable music-types
were first used by Ulrich Han of Ingolstadt, who printed
a missal at Rome in 1476 with plain-song in Roman
notation.   In Germany, movable music-types were first
used either in a Gradual of which a fragment is preserved
in the University of Tübingen or in the 'Missale Her-
bipolense' (Würzburg, 1481), printed by Georg Reyser,
the second edition (1484) of which is exhibited.   Further
important progress was made by Octavianus Scotus
(Venice), Ottaviano Petrucci (Venice and Fossombrone),
Erhard Oeglin (Augsburg), Andreas Antiquus de Montona
(Rome), and Pierre Attaingnant (Paris), examples of
whose printing are shown.   One of the earliest dated
engraved musical works (Verovio's 'Diletto Spirituale,'
Rome, 1586), rare works in Tablature, and a small selec-
tion of books on dancing are also exhibited.   In the lower
divisions of the Cases will be found some fine choir-books.

1. Venice,   Theodorus   Francus,   1480.—
Franciscus Niger.   Brevis Grammatica.

The musical notes are printed from type, the space for
the lines left to be filled in by hand.   (King's Library.)

2. Venice, Octavianus Scotus, 1482.—Dominican Missal.

> The second work printed by Scotus containing plain-song in Roman notation printed from movable types.

3. Würzburg, Georg Reyser, 1482.—Agenda for the Diocese of Würzburg, containing plain-song in Gothic notation printed from movable types.

4. Würzburg, Georg Reyser, 1484.—Missale Herbipolense.

> This is the second issue of Reyser's Würzburg Missal of 1481, probably the first work printed in Germany containing plain-song in Gothic notation printed from movable types.

5. Bologna, Ugo de Rugeriis, 1487.— Nicolaus Burtius. Musices Opusculum.

> The earliest book containing music printed from blocks. (Grenville Library.)

6. Strassburg, J. Pryss, 1488. — Hugo Spechtshart. Flores Musice omnis cantus Gregoriani.

7. Seville, 'por quatro alemanes compañeros,' 1492.—Domingo Duran. Lux Bella.

> The first Spanish work containing printed music.

8. Rome, Eucharius Silber, 1493.—Carolus Verardus. Historia Baetica.

> A play on the conquest of Granada containing a song in honour of Ferdinand and Isabella, with four-part music, printed from blocks.

Demōſtrata m̄ſurati cāt⁹fabʒicatōe:m̄ō ōicēdū q̄lſ

XV. 5. BOLOGNA, UGO DE RUGERIIS, 1487
BURTIUS. 'MUSICES OPUSCULUM'
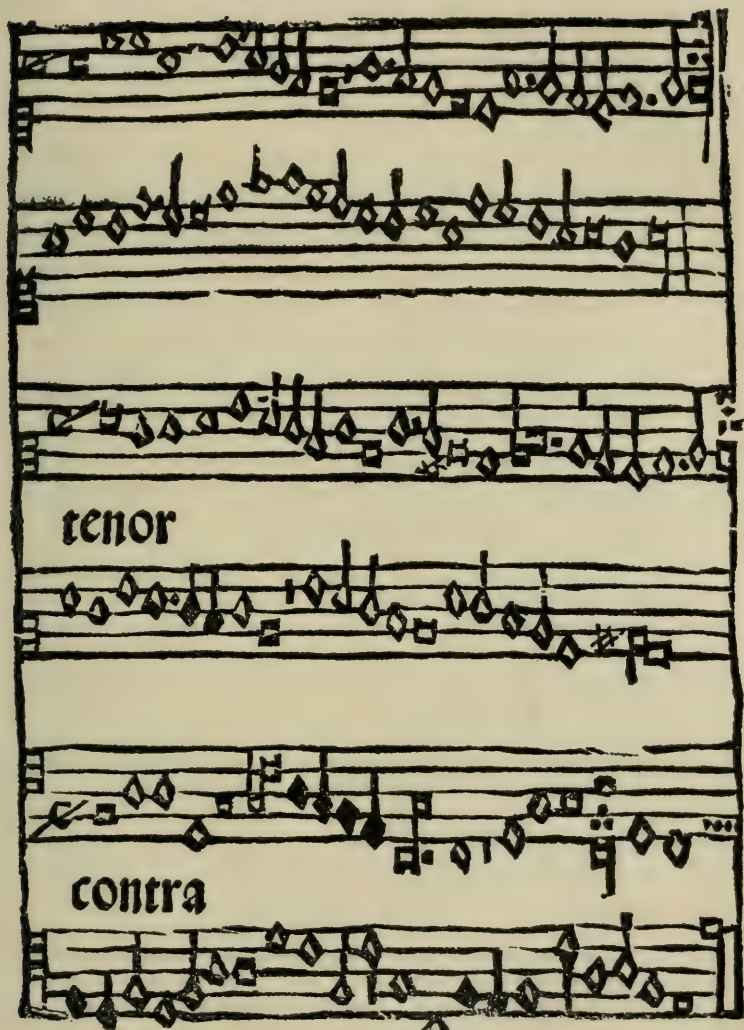
9. Venice, Joannes Emericus for Lucantonio Giunta, 1499 - 1500. — Graduale Romanum.

10. Montserrat, J. Luschner, 1500. — The Antiphons and Responsories for the Office of the Dead, according to the Benedictine use.

> One of forty-three copies printed on vellum, with plainsong in Roman notation, from movable types.

11. Cologne, H. Quentel, 1501. — Nicolas Wollick. Opus Aureum.

12. Nuremberg, Hieronymus Hölcelius, 1501. Ludus Diane.

> A Latin comedy, attributed to Conradus Celtes, with the music of two three-part choruses, printed from blocks.

13. Venice, Ottaviano Petrucci, 1503.—Misse Petri de la Rue.

> One of the earliest books printed by Petrucci, the first printer of figured music from movable types.

14. Paris, Michael Thouloze [1505?].—Guillermus Guersonus. Utillissime musicales regule . . . plani cātus, etc.

> Containing both plain-song in Roman notation printed from movable types, and also notes from type with blank spaces for the insertion of lines in manuscript.

15. Salamanca, Joannes de Porras, 1506.— Franciscan Manuale Chori.

> With plain-song in Roman notation printed from movable types.

16. Augsburg, Erhardt Oeglin, 1507.—P. Tritonius. Melopoiae sive Harmoniae Tetracenticae.

17. Barcelona, J. Rosenbach, 1510.—Francisco Tovar. Libro de Musica Pratica.

> In this work the staves only are printed, the notes being written by hand.

18. Venice, A. de Zannis de Portesio, 1512.— Franchinus Gaforus. Practica Musicae.

19. Antwerp, Jan de Gheet, 1515.—A Collection of Wood-cuts, Verses, and Music in praise of the Emperor Maximilian.

> The music, which is probably the first printed at Antwerp, is by Benedictus de Opitiis. Printed from wooden blocks.

20. Rome, Andreas Antiquus de Montona, 1516.—Liber quindecim Missarum, by Josquin de Près, Brumel, Fevin, Pierre de la Rue, J. Mouton, Pippelare and P. Rosselli.

> The earliest purely musical work printed at Rome.

21. Hagenau, Thomas Anshelmus Badensis, 1518.—Johann Reuchlin. De Accentibus et Orthographia Linguae Hebraicæ.

> Containing a Hebrew melody harmonized for four voices by Christophorus Sillingus. The earliest printed Hebrew music.

22. Venice, Bernardinus Vercelensis, 1523.
    —Marco Antonio de Bologna.   Recer-
    chari, Motetti, Canzoni.

    The earliest collection of organ or virginal music in
    modern notation.

23. London, Wynkyn de Worde, 1530.—
    The Bass and part of the Treble Part of
    a collection of twenty English Songs by
    Cornysh, Taverner, Cowper, Fayrfax,
    and others.

    The earliest collection of music printed in England.

24. Nuremberg, Hieronymus Formschneider,
    1532.—Hans Gerle.   Musica Teusch,
    auf die Instrument der grossen vnnd
    kleinen Geygen, auch Lautten, welcher
    . . . in die Tabulatur, zu ordnen . . . ist.

25. Valladolid, Diego Hernandez de Cordova,
    1538.—Luys de Narbaez.   El Libro del
    Delphin de Musica de cifras para tañer
    Vihuela.

    A collection of compositions and arrangements for
    the Vihuela, a six-stringed instrument analogous to the
    guitar.   Printed in Tablature, which was first introduced
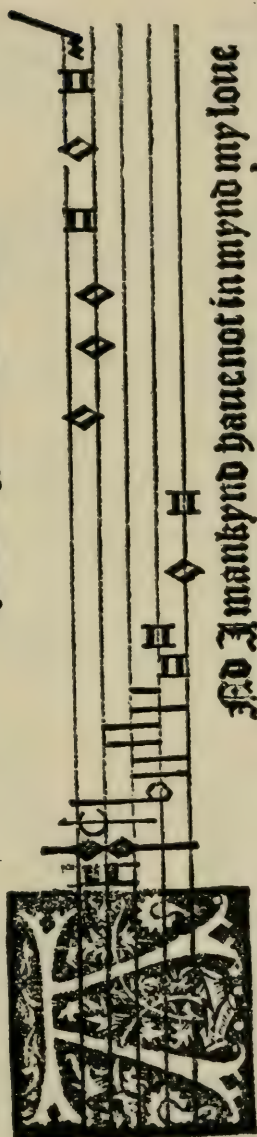   into Spain from Italy by Narbaez.

26. Lyons, Jacques Moderne, 1539.—Le
    Parangon des Chansons.   Quart Livre.

27. Mexico, Johannes Paulus Brissensis,
    1556.—Ordinarium sacri ordinis heremi-
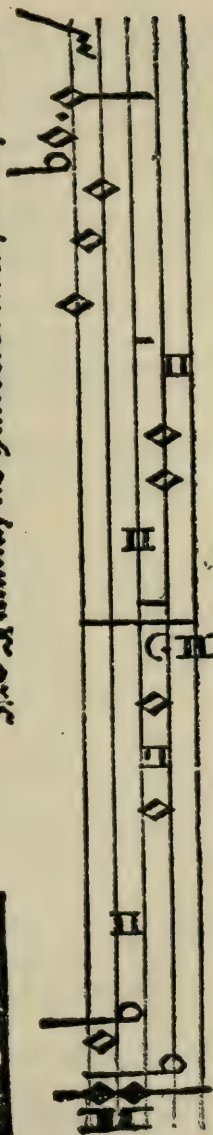   tarum Sancti Augustini.

    The first music printed in America.

XVI. 23. LONDON, WYNKYN DE WORDE, 1530. TWENTY ENGLISH SONGS
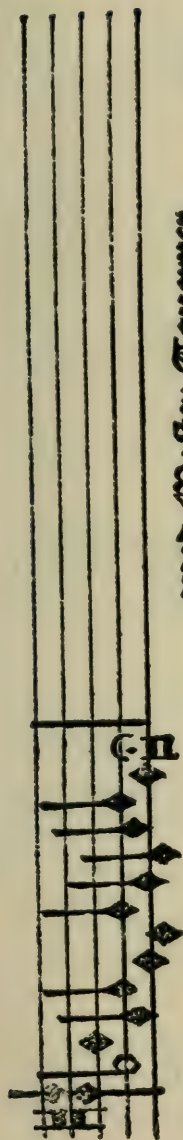
quod Master Tauerner

Ro J mankynd haue not in mynd my loue

that mornyth for me for me . who is my loue but god A bone

28. London, John Day, 1560.—Certaine notes set forth in foure and three parts to be song at the morning, Communion, and euening praier, etc.

> The Bassus part.

29. Munich, Adam Berg, 1580.—Orlando di Lasso. Officia aliquot, de praecipuis festis anni, 5 vocum.

> Printed at Munich. Part III. of the great edition of Lasso's sacred music, published under the collective title of 'Patrocinium Musices.'

30. Venice, Francesco Ziletti, 1581.—Il Ballarino, by Fabritio Caroso.

31. London, John Wolfe, 1585.—John Cosyn. Musike of Six, and Fiue partes. Made vpon the common tunes vsed in singing of the Psalmes.

> The Altus part.

32. Rome, Simone Verovio, 1586.—Diletto Spirituale. Canzonetti a tre et quattro Voci composti da diversi ecc^{mi}. musici . . . con l'intavolatura del Cimbalo et Liuto.

> Edited and engraved by Simone Verovio in 1586. This work and Peetrino's 'Melodie Spirituali' (issued by Verovio in the same year) are the earliest dated examples of music printed from copper plates.

33. Rome, Jacobus Tornerius and Bernardinus Donangelus, 1589.—G. Pierluigi da Palestrina. Hymni totius anni . . . quattuor vocibus concinendi.

34. Munich, Adam Berg, 1594.—Cesare de Zaccari. Hymni quinque vocum de tempore per totum annum.

35. Venice, in Cænobio Sancti Spiritus, 1597.—Hieronymus Lambardus. Antiphonarium Vespertinum . . . pulcherrimis contrapuntis exornatum.

36. Munich, Adam Berg, 1598.—F. Sale. Patrocinium Musices. In Natalem Domini . . . Mutetum . . . et Missa, etc.

37. London, John Windet [1605].—John Dowland. Lachrimæ, or Seauen Teares figured in Seauen Passionate Pauans . . . set forth for the Lute, Viols, or Violons, in fiue parts, etc.

Printed so that all the instruments can play from the same book.

38. Munich, N. Heinrich, 1610.—Orlando di Lasso. Missae Posthumae.

Edited by Rud. de Lasso.

39. Printer and date uncertain.—Il primo, secondo e terzo Libro della Chitarra Spagnola.

By an anonymous composer known as 'l'Academico Caliginoso detto Il Furioso.' Probably printed at Rome, about 1610.

40. London, engraved by William Hole for Dorothy Evans, printed by G. Lowe, about 1611.—Parthenia, or the Maydenhead of the first Musicke that ever was printed for the Virginalls. By William Byrd, Dr. John Bull and Orlando Gibbons.

41. London, Edward Griffin, 1641. — The First Book of Selected Church Musick . . . collected . . . by John Barnard.

> The Bassus Cantoris part.

42. London, Thomas Harper, 1651.—The English Dancing Master.

> The first edition of Playford's ' Dancing-Master.'

43. Mainz, Christopher Küchler, 1666-67.— Cantus Gregoriano-Moguntinus, Breviario Romano accomodatus.

44. London, [1705 ?]—The Favorite. A Chaconne [by Mr. Isaac] danc'd by Her Majesty [Queen Anne].

> Engraved by H. Hulsbergh in J. Weaver's dance-notation.

45. Nuremberg, J. G. Puschner, 1716.— Gregorio Lambranzi. Neue und Curieuse Theatrialische Tantz-Schul.

46. London, [1730 ?]—A Chacoon for a Harlequin. By F. Le Roussau, Dancing-Master.

Case XVII.

RECENT ACQUISITIONS

THE exhibits in this Case are changed from time to time.

Case XVIII.

PRINTED MAPS

THE science of cartography or map-making had sunk to a low ebb during the Middle Ages, and with some rare but eminent exceptions (notably the portolanos and sea-charts chiefly descriptive of the Mediterranean and the Levant) the maps drawn as late as the middle of the fifteenth century were mostly of a legendary type, and of little geographical value. The invention of printing, however, gave fresh impetus to the utilization of long-forgotten but reliable material, and rescued from oblivion the earliest maps of any importance that are known to us to-day, viz., those accompanying a geographical work written (in Greek) by Claudius Ptolemæus, who lived in Alexandria during the first half of the second century of our era : they are twenty-seven in number.

By 1490 no less than seven editions of Ptolemæus, brought up to date, were issued (that of 1472, published at Bologna, containing the first known printed map of the British Isles), whilst soon after 1500, world-maps, based on those of Ptolemæus but covering a wider field, began to appear.

The recently discovered map by Contarini, published in Italy in 1506, is probably the earliest printed map showing any part of the New World and also the first to

illustrate the rounding of the Cape of Good Hope by the Portuguese and their discoveries in the East. In 1507, Martin Waldseemüller's world-map was published at St. Dié, and in 1508 the map of Joannes Ruysch appeared in the Rome edition of Ptolemy's Atlas published in that year.

For the next fifty years Italy was the country in which cartography was most cultivated (the maps drawn by Giacomo di Gastaldo and the atlases compiled by Antonio Lafreri being highest in repute), and the first printed map of Great Britain by an English cartographer, George Lily, was published in Rome in 1546. After the middle of the century the supremacy in map-making passed to the Dutch. In 1569 appeared the famous world-map of Gerard Mercator (1512-1594); and in 1570 Abraham Ortelius (1527-1598) published his 'Theatrum Orbis Terrarum,' which has been called the 'first modern atlas,' and was so popular that some twenty-five editions appeared between 1570 and 1600. In the seventeenth century the Dutch maintained their pre-eminence, and many notable maps and atlases were produced in Amsterdam,—the names of Jodocus Hondius, Willem and Jan Blaeu, Jan Janszoon, and the two Visschers being especially noteworthy.

In England the earliest and one of the finest of English atlases, that of Christopher Saxton, was published in 1579; Speed's atlas appeared in 1611; and in 1675 John Ogilby published his 'Britannia,' the most important of early English road-books. Among English cartographers of the late seventeenth century, mention may be made of John Seller and Greenvill Collins (known for their sea-charts), Robert Morden, Philip Lea and John Oliver.

Exhibits shown in Case XVIII. to illustrate the history of cartography are changed from time to time. Descriptions of those shown will be found on the labels in the case.

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* In consequence of a rearrangement of a portion of the exhibits, pages 117-134 (which referred to exhibits now removed) have been excised from this edition of the 'Guide.'

Cases XIX.-XXVI.

TEMPORARY EXHIBITIONS

Cases XXVII.-XXXII.

BOOKBINDINGS

THE last six show-cases in the Gallery contain examples of bindings of printed books, in continuation of the exhibition of bindings of manuscripts in the Grenville Room. The Library of the British Museum is particularly rich in fine bindings, both English and foreign—the English consisting principally of the books belonging to the old Royal Library, given by King George II. to the nation in 1757—while many of the foreign are found in the magnificent collection bequeathed to the Museum in 1799 by the Rev. C. M. Cracherode, who had been able to take full advantage of the great dispersion of valuable books consequent upon the French Revolution.

In Cases XXVII. and XXVIII. are exhibited books which have been bound for English Kings and Queens from Henry VIII. to George IV., mostly by English binders. The specimens exhibited in Cases XXIX. to XXXII. are arranged, as far as the difference in their sizes will permit, in chronological order, so as to illustrate the history of bookbinding in Germany, Italy, France, and England. In Case XXVIII. will be found a few specimens of modern binding.

Cases XXVII., XXVIII.

ENGLISH ROYAL BINDINGS

THE Kings and Queens of England were great admirers of fine bindings, and many handsome examples which

belonged to Henry VIII., Edward VI., Queen Mary, and Queen Elizabeth are to be found in these Cases. James I. possessed a large number of superbly bound books, resplendent with gold tooling, the sides being generally ornamented with his arms and initials, and thickly studded with heraldic thistles, fleurs-de-lys, etc. Henry Prince of Wales inherited from his father the love of fine bindings, and several which belonged to him are exhibited in Cases XXVII. and XXXII. When the library of Lord Lumley was purchased by this accomplished young prince, he appears to have had most of the books rebound in calf, with his arms in the centre of the covers, and crowned roses, fleurs-de-lys, Prince of Wales' feathers, or crowned lions rampant in the corners. During the troubled reign of Charles I., comparatively few books were added to the royal collection, but his son Charles II. increased it very considerably. His books are generally plainly but handsomely bound in red morocco, the sides and backs being stamped with his cypher. Some of the bindings executed for this monarch, however, are most elaborately tooled ; one of singular beauty is exhibited in Case XXVIII. Samuel Mearne was his bookbinder. Many other English bindings worthy of special notice will be found in this exhibition.

1. Henry VIII. and Anne Boleyn.—Centre portion of an old binding inlaid in modern work. With initials H. A. on either side of crowned Tudor rose, and legends: La loy a este donnee par Moyse. La Grace et la verite est faicte par Iesu Christ. Probably bound for presentation to the Queen. Ascribed to Thomas Berthelet, the King's binder. Brown calf. (Old Royal Library.)

'La Saincte Bible.' Antwerp, 1534.

2. Henry VIII.—Royal arms with supporters and Tudor badges, including a crowned rose, and initials K. H.   Ascribed to Berthelet.   Brown calf.   (Old Royal Library.)

   'Opus eximium de vera differentia regiae potestatis et ecclesiasticae.'   London, 1534.

3. Henry VIII.—With motto ' Dieu et mon Droit,' and initials H. R.   The edges of the leaves are inscribed : ' Rex in aeternum vive.'   Ascribed to Berthelet. White deerskin.   (Old Royal Library.)

   Elyot.   ' The Image of Governance.'   London, 1541.

4. Henry VIII.—Orange velvet binding, embroidered with gold cord.   Initials H. R. Ascribed to Berthelet.   (Old Royal Library.)

   Latin Bible.   Zurich, 1543.

5. Katharine Parr. — Purple velvet, embroidered with the Queen's arms.   (Old Royal Library.)

   Petrarch.   ' Opere volgari.'   Venice, 1544.

6. Henry VIII.—Red satin, embroidered with gold cord.   The edges of the leaves are inscribed : ' Rex in aeternum vive.' Ascribed to Berthelet.   (Old Royal Library.)

   Bede.   ' De Natura Rerum.'   Basel, 1529.

XXVII. 3. ENGLISH. A BINDING BY THOMAS BERTHELET FOR
HENRY VIII.

7. Edward VI.—Each side bears the royal
   arms, crowned initials E. R., the motto
   ' Dieu et mon Droyt' and date MDLII.
   Ascribed to Berthelet.   Brown calf.
   (Old Royal Library.)

' Petri Bembi Historia Veneta.'   Venice, 1551.

XXVII. 7. ARMS OF EDWARD VI.

H-I 2

8. Queen Mary.—Each side bears the royal arms and initials M. R. Ascribed to Berthelet. Brown calf. (Old Royal Library.)

'Epitome operum divi Augustini.' Cologne, 1549.

XXVII. **8.** ARMS OF QUEEN MARY

9. Queen Elizabeth.—Green velvet binding (restored), with gold enamelled plaques. On one side are the royal arms of England, on the other a crowned Tudor rose. (Old Royal Library.)

'Novum Testamentum Graece.' Paris, 1550.

10. Queen Elizabeth.—With the Queen's arms and initials. A presentation copy

from Archbishop Parker, in whose house
it may have been bound, perhaps by the
workmen of John Day, the printer. On
the corner-pieces are the initials I. D. P.
(? Iohannes Day pegit). Brown calf
inlaid with white deerskin. (Crache-
rode Library.)

'Flores Historiarum per Matthaeum Westmonasterien-
sem collecti.' London, 1570.

11. Queen Elizabeth.—Binding with sunk
panels, painted with the Queen's arms
and the name 'Elisabetta.' Italian
work. Red morocco inlaid with red
and pale brown morocco. (Old Royal
Library.)

Mascher. 'Il fiore della retorica.' Venice, 1560.

12. Queen Elizabeth.—Green velvet, inlaid
with satin, embroidered with pearls
and the Queen's arms. (Old Royal
Library.)

Christopherson. 'Historia Ecclesiastica.' Louvain,
1569.

13. Queen Elizabeth.—Crimson velvet, with
centrepieces, corners and clasps of ena-
melled gold. The centrepieces bear a
double red rose crowned, with the
initials E. R. (King's Library.)

'Meditationum Christianarum libellus.' Lyons, 1570.

14. Queen Elizabeth.—With the Queen's badge, a crowned Falcon bearing a sceptre. Brown calf.

'Trogi Pompeii historiarum Philippicarum Epitoma.' Paris, 1581.

XXVII. 14. BADGE OF QUEEN ELIZABETH

15. James I.—With the King's arms and the initials I. R. Dark green morocco. (Old Royal Library.)

Thevet. 'Pourtraits et vies des hommes illustres.' Paris, 1584.

16. James I.—With the King's arms on a field of thistles, fleurs-de-lys, etc. Olive morocco. (Old Royal Library.)

'Pontificale Romanum.' Rome, 1595.

17. James I.—With the King's arms, with supporters, on a field of thistles. Olive morocco. (Old Royal Library.)

Godwin. 'Rerum Anglicarum Annales.' London, 1616.

18. James I.—With the King's arms on a field of flowers. White vellum. (Old Royal Library.)

Abbot. 'De Gratia et Perseverantia Sanctorum.' London, 1618.

19. Henry, Prince of Wales.—With the Prince's ostrich-feather badge, in gold and silver. Olive morocco. (Old Royal Library.)

> Rivault. 'Les élémens de l'artillerie.' Paris, 1608.

20. Henry, Prince of Wales.—Ostrich-feather badge, in gold and silver, and initials H. P. Brown calf. (Old Royal Library.)

> 'Commentaires de messire Blaise de Monluc.' Bordeaux, 1592.

21. Henry, Prince of Wales. — Crimson velvet, stamped with ostrich-feather badge in gold and silver. (Old Royal Library.)

> 'Becano-Baculus-Salcolbrigiensis.' Oppenheim, 1611.

22. Henry, Prince of Wales.—Arms, and in the corners crowned lions rampant. Brown calf. (Old Royal Library.)

> Froissart. 'Chroniques.' Paris, 1518.

23. Henry, Prince of Wales.—Arms, and in the corners fleurs-de-lys. Brown calf. (Old Royal Library.)

> Lycosthenes. 'Prodigiorum chronicum.' Basel, 1557.

24. Henry, Prince of Wales.—Arms, and in the corners crowned Tudor roses. Brown calf. (Old Royal Library.)

> Bouchet. 'Les Annales d'Acquitaine.' Paris, 1540.

25. Henry, Prince of Wales.—Arms, and in the corners the ostrich-feather badge in silver. Brown calf. (Old Royal Library.)

  'Adam Goddam super quattuor libros sententiarum.' Paris, 1512.

26. Henry, Prince of Wales.—Ostrich-feather badge in gold and silver, with initials H. P. Brown calf. (Old Royal Library.)

  'La Mareschalerie de Laurent Ruse.' Paris, 1563.

27. Charles I. — With the King's arms. Black morocco. (Old Royal Library.)

  Griffith Williams, Bishop of Ossory. 'The Best Religion.' London, 1636.

28. Charles II.—' Cottage ' design, stained in black, with the King's cypher, crowned, between palm branches. Attributed to Samuel Mearne. Red morocco. (Old Royal Library.)

  'Common Prayer.' London, 1669.

29. Charles II.—With the King's cypher, crowned, between palm branches. Attributed to Samuel Mearne. Red morocco. (Old Royal Library.)

  Sixteenth century Tracts.

XXVIII. 28. BINDING BY SAMUEL MEARNE FOR CHARLES II.

K

30. James II.—'Cottage' design, with the King's cypher, crowned, between palm branches. Attributed to Charles Mearne. Red morocco. (King's Library.)

'Common Prayer.' Oxford, 1681.

31. William III. — With the King's arms. Red morocco. (Old Royal Library.)

'Memoirs of the Earl of Castlehaven.' London, 1681.

32. William III.—With the King's cypher, crowned, between palm branches. Red morocco.

'Recueil de diverses pièces servans à l'histoire de Henri III.' 'Cologne,' 1662.

33. Queen Anne.—'Cottage' design, with the Queen's initials, crowned, between palm branches, in each corner. Red morocco. (King's Library.)

Aelfric. 'An English Saxon Homily on the birthday of St. Gregory.' London, 1709.

34. George I.—With the King's arms and crowned cypher. Red morocco.

'Account of what passed in a conference concerning the succession to the Crown.' MS.

35. Caroline, Princess of Wales.—With the arms of the Princess. Red morocco. (King's Library.)

Playford. 'Wit and Mirth.' London, 1714.

36. George, Prince of Wales, afterwards George II.—Ostrich-feather badge and

initials G. P.   Red morocco.   (King's Library.)

Musgrave.   'Antiquitates Britanno-Belgicae.'   Exeter, 1719.

37. George II.—With the King's arms.   Red morocco.   (King's Library.)

Chandler.   'A Vindication of the Defence of Christianity.'   London, 1728.

38. George, Prince of Wales, afterwards George III.—Mosaic binding, with the Prince's arms and cypher.   Bound by Andreas Linde.   Red morocco, with black and yellow inlays.   (King's Library.)

'Der Gantze Psalter.'   London, 1751.

39. George, Prince of Wales, afterwards George IV. — Mosaic binding, with ostrich-feather badge.   Red and black morocco.   (King's Library.)

'London and its Environs described.'   London, 1761.

Case XXIX.

STAMPED BINDINGS, WITH EXAMPLES OF GERMAN AND DUTCH WORK OF LATER DATE

IN Case IX. of the Exhibition of Manuscripts in the Grenville Library may be seen fine examples of the

different styles of bookbinding in use during the five centuries which preceded the introduction of printing,— the metal covers, enriched with jewels and enamels, chiefly used for Gospel-Books ; the ivory and embroidery found on smaller volumes of unusual value ; and the leather impressed with small stamps (ungilded), which, at least from the eleventh century, formed the binding of books in ordinary use. Similar blind-stamped bindings are found on the earliest printed books, many of them being protected by the brass bosses and corner-pieces which had recently come into fashion, and were really useful as long as the medieval custom of keeping books lying on their sides, instead of standing upright, still continued. Besides bosses and corner-pieces, early printed books are also occasionally found with chains attached to them, the use of chains, which lasted in English churches till the eighteenth century and even later, being in the fifteenth century almost universal in public libraries. About 1470 large panel stamps came into fashion, being used at first for the centre of large designs and afterwards as the sole ornament of small bindings. In France these panel stamps mostly took a pictorial form, representing scenes from the Bible, figures of saints, etc. In England the examples which have been preserved are mainly heraldic or floral. In Germany, towards the middle of the sixteenth century, portraits of celebrated persons, such as Luther, Melanchthon, the Emperor Charles v., etc., were frequently used as stamps. The white pigskin bindings on which they are usually found, although the stamps seldom show clearly on the hard leather, are the most characteristic examples of German work, which in subsequent centuries developed little originality. With the German bindings are exhibited a few Dutch ones, the more notable being the work of Poncyn and Magnus, both of whom in their designs show the influence of Le Gascon.

1. German cut and blind-stamped binding. Brown calf.

Rainerus de Pisis. 'Pantheologia.' Basel, 1475.

2. German blind‑stamped binding, with bosses, chain and label. The name of the binder, Conradus de Argentina, is on a scroll. Black calf.

'Bartolus de Saxoferrato super Infortiato.' Venice, 1471.

3. German blind‑stamped binding with colour, signed and dated by the binder, ' Io. Richenbach, 1475.' Pigskin.

Jacobus de Voragine. 'Legenda Sanctorum.' Basel, 1474.

4. German blind-stamped binding, with large panel stamp. Brown calf.

'Postilla Thome de Aquino in Job.' Esslingen, 1474.

5. German blind-stamped half-binding. Pigskin on beechen boards.

Saint John Chrysostom. Commentarium in Epistolam ad Hebraeos. Urach, about 1485.

6. French blind-stamped binding, with large panel stamp of the vision of 'Ara Coeli,' and the initials and device of Julian Notary. Brown calf.

Ovid. 'Epistolae.' Lyons, 1528.

7. English blind-stamped binding, with small bosses. Attributed to Thomas Hunte of Oxford. Brown calf.

Nider. 'Consolatorium.' Paris, 1478.

8. English blind-stamped binding by Richard
   Pynson, with panel stamps of double
   rose and device.   Brown sheepskin.

'Abbreviamentum Statutorum.'   London, 1499.

XXIX. 8. ENGLISH BLIND-STAMPED BINDING
BY RICHARD PYNSON

9. English blind-stamped binding, with panel

stamps of the arms of Henry VIII. and
double rose. Brown sheepskin.

> Beroaldus. 'Opuscula.' About 1510.

10. English blind-stamped binding with
Royal Tudor Badges and the initials
J. S., *i.e.* John Siberch of Cambridge.
Brown calf.

> Erasmus. 'Paraphrasis in duas epistolas Pauli ad
> Corinthios.' Louvain, 1519.

11. English blind-stamped binding, with
panel stamps of the arms of Henry VIII.
and Katharine of Aragon. Brown calf.

> Whittinton. 'De octo partibus orationis.' London,
> 1521.

12. English blind-stamped binding by John
Reynes, with panel stamp: 'Arma
Redemptoris Mundi.' Brown sheep-
skin.

> 'Henrici VIII. ad M. Lutheri epistolam responsio.'
> London, 1526.

13. German blind-stamped binding, with
panel portraits of the Emperor Charles V.
and John Frederick, Duke of Saxony.
Brown calf.

> Camerarius. Κατήχησις τοῦ Χριστιανισμοῦ. Leipsic,
> 1570.

GERMAN AND DUTCH GOLD-STAMPED BINDINGS

14. German binding with panel stamps of the Trinity and of Christ. On the roll stamp on each side are half-length figures of Hope, Patience, Justice, and Faith. Pigskin.

    Wencelius. 'Hochzeit Predigten.' Eisleben, 1592.

15. German binding, with portraits in gold. Dated 1563. Brown calf.

    New Testament in Croatian. Tübingen, 1563.

16. German armorial binding. Dated 1568. Brown calf.

    'Kirchengeseng.' [A Moravian hymnbook.] 1566.

17. German coloured binding, with silver fillets. Pale calf. (Slade Bequest.)

    'Der Stat Nürmberg verneute Reformation.' Frankfort am Main, 1566.

18. German coloured binding, from the library of Albert v. Duke of Bavaria. With emblematic figures. Red morocco.

    Canisius. 'De Maria virgine.' Ingolstadt, 1577.

19. German binding (probably of the seventeenth century), with stamps of the Crucifixion and S. John in gold. Brown calf.

    'Catechismus.' Strassburg, 1582.

20. Dutch binding, with central panel stamp and large corner-pieces.   With the name of the owner: D. Joannes Baptista Bovrier.   Brown calf.

> Jan David. 'Veridicus Christianus.'   Antwerp, 1601.

21. Dutch binding by Poncyn of Amsterdam.   Red morocco.

> Biblia [Dutch].   Amsterdam, 1655.

22. Dutch binding by Magnus of Amsterdam. Red morocco.

> 'Missale Romanum.'   Antwerp, 1663.

23. German or Dutch binding, with silver bosses, clasps and corners.

> Biblia, Deutsch.   Lüneburg, 1683.

24. German binding in silver, with niello and filigree work.

> Bussières. 'Flosculi Historiarum.'   Cologne, 1688.

25. German binding, with the arms of Bernardus Abbas Ethalensis in the centre of a floral design.   Brown calf.

> Braun. 'Historia Augusta.'   Augsburg, 1698.

26. German tortoiseshell binding, with inlays of silver and mother-of-pearl.   (Slade Bequest.)

> Arndt. 'Gebetbuch.'   Ulm, 1722.

Case xxx.

ITALIAN BINDINGS

THROUGH the trade of Venice with the East, Italian binders in the second half of the fifteenth century adopted patterns and methods of ornamentation not previously in use in Europe. In the Show-case of 'Bindings of Manuscripts' (Grenville Room, IX. 20) may be seen a fine blind-tooled design, consisting of a panel and border of interlaced cable pattern, set with bead-like dots and with minute rings or roundels of metallic lustre. The cable pattern or 'Arabic knots' will be found on several early Venetian and Florentine bindings of printed books here shown, while the binding of Omnibonus 'De octo partibus orationis' offers an example of the use of the gilt roundels. The use of gold-tooling was also introduced into Europe through Venice, where it became common in the last years of the fifteenth century. Many of the earliest bindings on which it is found cover books printed by Aldus, who may have had his own bindery. Three fine bindings exhibited, two of them with sunk cameo designs, belong to books printed at Florence, and were probably made in that city. Eastern influences survived for many years at Venice in the richly decorated sunk-panel bindings, of which examples are shown in No. 15 of this Case, and No. 11 of the English Royal Bindings (Case XXVII.); but about 1520, for ordinary gilt leather bindings, the Oriental rope-patterns were superseded by lighter geometrical designs, which were so often used on books bound for Jean Grolier, Vicomte d'Aguisy (who in 1510 succeeded his father as treasurer of the Duchy of Milan), that they have become associated with his name. Two of these Grolier books are here shown, with two books bound for another famous collector, Tommaso Maioli, about whom little is known, and an example of the famous cameo bindings at one time owned by Demetrio Canevari. Towards the middle of the century the geometrical designs on bindings tend to grow heavier, and the strap-work patterns are often found painted in various

colours. After about 1560 Italian binding degenerated very rapidly, but in the seventeenth century the art was temporarily revived by the use of some very decorative and effective 'fan' patterns, of which examples are shown in Nos. 18 and 19 of this Case.

1. Blind-stamped binding, with small gilt roundels. With metal bosses and clasp. Pale brown calf.

> Omnibonus. 'De octo partibus orationis.' Venice, 1474.

2. Blind-stamped binding, with gilt roundels and coloured cameo designs of Curtius leaping into the abyss in the Roman Forum, and Horatius Cocles defending the Sublician bridge. Grolier's copy, containing his autograph. Deep brown morocco. (Grenville Library.)

> Celsus. 'De Medicina.' Venice, 1477.

3. Venetian binding, with Arabic knots and the small 'Aldine' leaf, surrounded by borders of figured and knotted work. Olive morocco.

> Petrarch. 'Sonetti e Canzoni.' Venice, Aldus, 1501.

4. Florentine binding, with sunk cameo portraits of Philip of Macedon and Alexander the Great, with borders of interlaced work. Deep red morocco. (Cracherode Library.)

> 'Greek Anthology.' Florence, 1494.

5. Florentine binding, blind-tooled, with small cameo portrait of Julius Caesar. Brown morocco.

> Bonini. Ἐγχειρίδιον γραμματικῆς.   Florence, 1514. An electrotype of the stamp with which the portrait of Julius Cæsar was impressed on this binding is exhibited at the side.

6. Florentine binding, with Arabic knots and figured border.   Olive morocco.

> Caesar. 'Commentaria.' Florence, 1514.

7. Venetian binding, made for Jean Grolier, Vicomte d'Aguisy, perhaps by the firm of Aldus, with interlacing geometrical design, enclosing scroll work and two Arabic knots.   On the upper cover are the author's name and the inscription : Io. Grolierii et Amicorum ; on the lower is one of Grolier's mottoes : Portio mea Domine sit in terra viventium.   Citron morocco.   (Cracherode Library.)

> Silius Italicus. 'De Bello Punico secundo.'   Venetiis, in aedibus Aldi, 1523.

8. Binding with interlaced geometrical design, made for Jean Grolier, with inscription : Io. Grolierii et Amicorum, and motto : Portio mea Domine sit in terra viventium.   Citron calf.   (Cracherode Library.)

> 'Wittichindi Saxonis rerum ab Henrico et Ottone I. Impp. gestarum libri III.'   Basel, 1532.
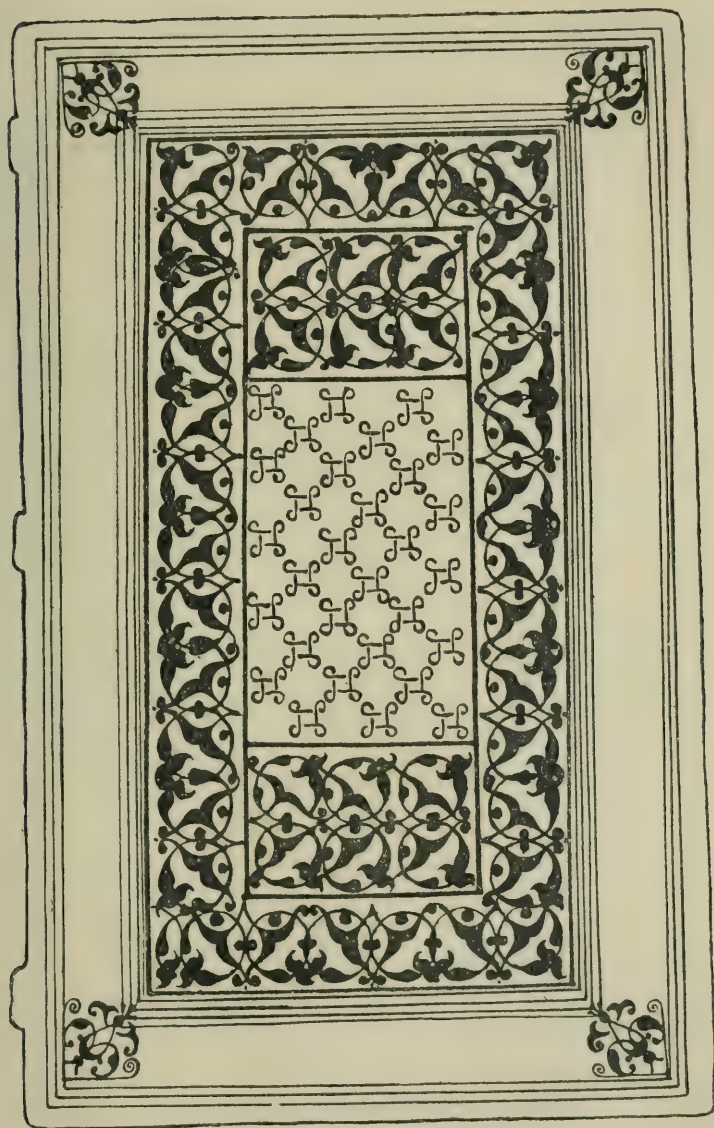
XXX. 6. FLORENTINE BINDING

9. Binding with borders of arabesque design on a ground of gold dots, with a central cartouche. Made for Tommaso Maioli, with his monogram and inscription: Tho. Maioli et Amicor. Brown morocco. (Cracherode Library.)

> Caesar. 'Commentarii.' Rome, 1469.

10. Binding with borders of arabesque design, partly stained black, partly studded with gold dots, with a central cartouche. Made for Tommaso Maioli, with his monogram and inscription : Tho. Maioli et Amicorum. Olive morocco inlaid with pale brown. (Cracherode Library.)

> 'Hypnerotomachia Poliphili.' Venice, 1499.

11. Binding with coloured cameo design of Apollo in his chariot. Part of a collection at one time owned by Demetrio Canevari, physician to Pope Urban VII. Dark olive morocco.

> 'Polydori Vergilii Anglicae Historiae libri XXVI.' Basel, 1534.

12. Binding with cameo stamp of an eagle soaring over a rocky sea, with motto: Este Procul. Made for Apollonio Filareto, Secretary of Pierluigi Farnese. Brown morocco. (Slade Bequest.)

> Ptolemy. 'Geographica Enarratio.' Lyons, 1541.

VVITI
CHINDVS
SAXO.
DE REBVS GESTIS
SAXONVM.
ET C.

IO. GROLIERII ET AMICORVM.

XXX. 8. ITALIAN BINDING FROM THE LIBRARY OF JEAN GROLIER

13. Coloured binding, with strap-work pattern.   Brown morocco.

> Zantani. 'Le Imagini.' Parma, 1548.

14. Coloured binding, with large centre stamp.   Brown morocco.

> Petrarca. 'Opere.' Venice, 1550.

15. Venetian binding inlaid in oriental style, with sunk panels.   Red morocco inlaid with black and yellow.   (Slade Bequest.)

> Piccolomini.   'Della institutione morale.'   Venice, 1560.

16. Armorial binding, with floral scroll-work. Red morocco.

> Elysius.   'Christianae Religionis Arcana.'   Venice, 1569.

17. Coloured binding, with the arms of Cardinal Barberini.   Brown morocco.

> Lauro. 'Pianta e historia di Malta.' Rome, 1639.

18. Binding with outer border in compartments, and fan-pattern centre and corner-pieces. Brown morocco.   (Presented by Sir R. C. Hoare.)

> Ripamonti. 'Historia Patriae.' Milan, 1641.

19. Binding with outer border of spirals, and fan-pattern centre and corner-pieces. Red morocco. (Presented by Sir R. C. Hoare.)

> Ripamonti. 'Historia Patriae.' Milan, 1648.

20. Coloured armorial binding, with the arms of Pope Clement XIII. Dull red morocco.

Oddi. 'Constitutiones Synodales.' Viterbo, 1763.

21. Armorial binding, with the arms of Pope Clement XIII. Brown morocco.

Allegrini. 'De laudibus S. Stanislai Kostkae oratio. Rome, 1767.

Case XXXI.

FRENCH BINDINGS

THE designs on which gold-tooling was first used in France are for the most part clumsy imitations of Venetian work. In the bindings of the artist-printer Geoffroi Tory the influence of the earlier Italian designs is still evident, though they are used in a more individual manner and combined with Tory's own device of a broken vase and a 'toret,' or wimble. After Grolier returned from Italy in 1529 he is said to have introduced Italian binders into France, the books presumed to have been bound for him at Paris being distinguishable only by minute differences, and perhaps by a slightly greater precision of style, from those of Venetian workmanship. The bindings here shown executed for Henri II. illustrate the continued survival of Italian influence, but the general handling is original, and about the year 1560 French binders took the place of Italian as the finest in Europe. The work associated with the name of Nicolas Ève illustrates two entirely new styles, of French origin, which began about this time, the use of the 'semis,' or repetition of the same small stamp at regular intervals over the greater part of the binding, and the so-called 'fanfare' style, in which the ground is closely covered with combinations of small tools representing branches of palm and laurel, floriated

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spirals and other ornaments. The 'semis' is found on the binding of the 'Statuts de l'ordre du Sainct Esprit,' for which the bill of Nicolas Ève has been preserved ; the theory that all or most 'fanfare' designs may be attributed to him is much less certain. These designs are found on royal bindings of later date, but a sumptuary law issued by Henri III. in 1577 seems to have compelled private book-lovers to content themselves for some years with stamping only their coats of arms on their books, a simple method of decoration to which the excellence of the leather in many cases lends great dignity and distinction. For royal bindings the 'semis' continued in use, some bind-ings in this style being ascribed to Clovis Ève (probably a son or nephew of Nicolas), to whom are attributed the very decorative bindings, supposed to have been made for Marie Marguerite de Valois de Saint-Rémy, of which an example is shown. At the beginning of the seventeenth century a new fashion arose, the 'pointillé' work (designs made up of very fine dots), which is especially associated with an anonymous binder referred to as Le Gascon. These designs continued in vogue for many years, and were largely imitated both in Holland and England. In the eighteenth century the most important styles are the 'dentelle' (floral or conventional designs with indented borders, resembling lace) and the fine inlaid work in different coloured leathers. Bindings with these designs are associated with the names of Monnier, and of members of two great families of binders, the Padeloups and Deromes. Simple armorial bindings continued in use through both the seventeenth and eighteenth centuries, the latest examples of them here shown being from the libraries of the three daughters of Louis xv.

1. Binding with the arms of Henry viii., and motto : 'Dieu et mon Droyt.' Partly stamped in blind, partly in gold, with imitations of Venetian patterns. Brown calf. (Old Royal Library.)

Galen. 'Methodus medendi.' Paris, 1519.

2. Central portion of a binding with the arms, device and crowned initials of Francis I., King of France. Brown calf inlaid in modern leather. (Grenville Library.)

> 'C. Suetonii Tranquilli Duodecim Caesares.' Venice, 1521.

3. Binding with the 'pot cassé' device of Geoffroi Tory, and imitations of Venetian stamps. Olive morocco.

> Petrarca. 'Opere.' Venice, 1525.

4. Coloured binding, in Venetian style, made for Jean Grolier, Vicomte d'Aguisy, with his inscription and motto. Brown calf. (Cracherode Library.)

> Machiavelli. 'Il Principe.' Venice, 1540.

5. Armorial binding, with the arms, initials and badges of Henri II., King of France. Olive morocco. (Cracherode Library.)

> 'Moschopuli de ratione examinandae orationis.' Paris, 1545.

6. Coloured binding, with cameo portrait of Henri II., King of France. Pale calf.

> 'Coustumes du Bailliage de Sens.' Sens, 1556.

7. Binding with arabesque design in imitation of Italian work. Olive morocco. (Cracherode Library.)

> Lucretius. 'De Rerum Natura.' Paris, 1563.

8. Coloured binding, with the arms of Catherine de' Medici. Olive morocco. (Cracherode Library.)

'Dionysii Areopagitae opera.'   Paris, 1562.

9. Binding with oval panel surrounded by arabesques. Made for Jean Grolier, Vicomte d'Aguisy, with his inscription and motto. Olive morocco. (Cracherode Library.)

Aeneas Vicus. 'Commentaria in vetera imperatorum Romanorum numismata.'   Venice, 1560.

10. Binding with geometrical design, with the arms of Jean Baptiste Colbert, Marquis de Seignelay, subsequently added. Red morocco. (Cracherode Library.)

'Novum Testamentum.'   Paris, 1565.

11. 'Fanfare' binding, with the arms of Jacques Auguste de Thou. Attributed to Nicolas Eve. Red morocco. (Cracherode Library.)

'Poetae Graeci'.   Paris, 1566.

12. 'Fanfare' binding, with the arms of Jacques Auguste de Thou. Attributed to Nicolas Eve. Red morocco. (Cracherode Library.)

Valerius Maximus. 'Dictorum factorumque memorabilium libri ix.'   Antwerp, 1574.
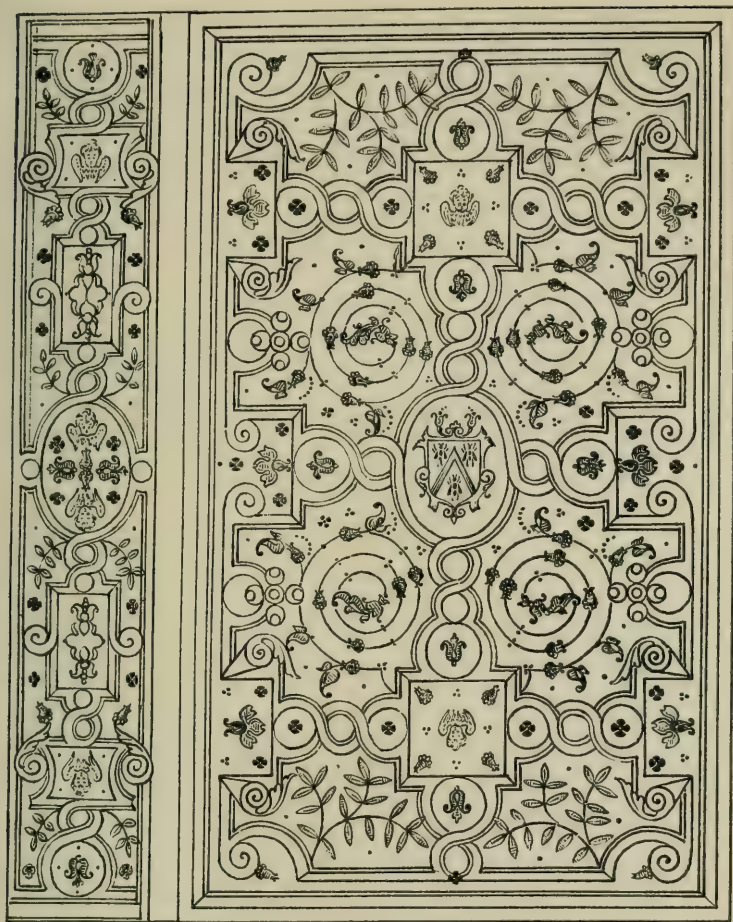
XXXI. 12. 'FANFARE' BINDING FOR JACQUES AUGUSTE
DE THOU

13. Binding with a semis of fleurs-de-lys
    and tongues of fire, with the arms of
    Henri III., King of France, the badge of
    the Saint Esprit, and the monogram of

Henri and his Queen, Louise of Lorraine, in the corners.   One of forty-two copies of the Statutes of the Order of the Saint Esprit bound by Nicolas Ève in 1579.   Orange morocco.   (Presented by Lady Banks.)

'Le Livre des Statuts de l'Ordre du Sainct Esprit.' Paris, 1578.

14. Binding with a semis of fleurs-de-lys, with the arms of Henri III. and one of the monograms from the collar of the Order of the Saint Esprit.   Olive morocco.   (Grenville Library.)

'L'Histoire des Faicts des Roys de France.'   Paris, 1581.

15. Binding with a semis of fleurs-de-lys, with the arms of Henri III.   Olive morocco.

Horatius Flaccus.   'Opere d'Oratio.'   Venice, 1581.

16. Binding with a floral diaper, the upper cover bearing a shield charged with three fleurs-de-lys on a fess, the lower a shield with three lilies, surrounded by the motto: 'Expectata non eludet.' Bound, probably by Clovis Ève, for Marie Marguerite de Valois de Saint-Rémy, with her arms.   Red morocco. (Cracherode Library.)

Caesar.   'Commentarii.'   Paris, 1564.

17. Armorial binding, with the arms and monogram of Jacques Auguste de Thou and his first wife, Marie Barbançon. Red morocco.   (Cracherode Library.)

'Apollonii Alexandrini de Syntaxi libri iv.'   Frankfort, 1590.

18. Armorial binding, with the arms and monogram of Jacques Auguste de Thou and his second wife, Gasparde de la Chastre.   Pale brown morocco, with a stamped and coloured pattern.   (Cracherode Library.)

'Phaedri Fabulae.'   Paris, 1617.

19. Armorial binding, with the arms and initials of Henri iv. King of France. Red morocco.   (Old Royal Library.)

J. A. de Thou.   'Historia sui temporis.'   Paris, 1604.

20. Armorial binding, with the arms of Mary de' Medici, widow of Henri iv., with semis of fleurs-de-lys, and the Queen's monogram.   Olive morocco.

Dion Cassius.   'Historia Romana.'   Hanover, 1606.

21. Armorial binding, with the arms of Louis xiii., and semis of his crowned initial.   Brown sheepskin.   Probably a prize.   (Grenville Library.)

Ammianus Marcellinus.   'Rerum gestarum libri xviii.' Hamburg, 1609.

22. Armorial binding, with the arms of Anne of Austria, widow of Louis XIII., King of France.   Red morocco.

'Histoire des Chevaliers de l'ordre de S. Jean de Hierusalem.'   Paris, 1629.

23. Inlaid 'pointillé' binding by Le Gascon. Red morocco with olive and citron inlays. (King's Library.)

Chacon.   'Historia Belli Dacici.'   Rome, 1616.

24. 'Pointillé' binding by Le Gascon.   Red morocco.   (Cracherode Library.)

'Novum Testamentum Graece.'   Amsterdam, 1633.

25. Armorial binding, with the arms of Feydeau de Brou.   Red morocco.

Languet.   'Epistolae.'   Groningen, 1646.

26. Binding made for the Baron de Longepierre, with his badge of the Golden Fleece.   Attributed to Du Seuil.   Red morocco.   (Cracherode Library.)

Claudianus.   'Opera.'   Leyden, 1650.

27. Armorial binding by the younger Padeloup with the arms of the Comte d'Hoym. Black morocco.

Eutropius.   'De Gestis Romanorum.'   Paris, 1539.

28. Inlaid diaper-pattern binding by the younger Padeloup.   Brown morocco
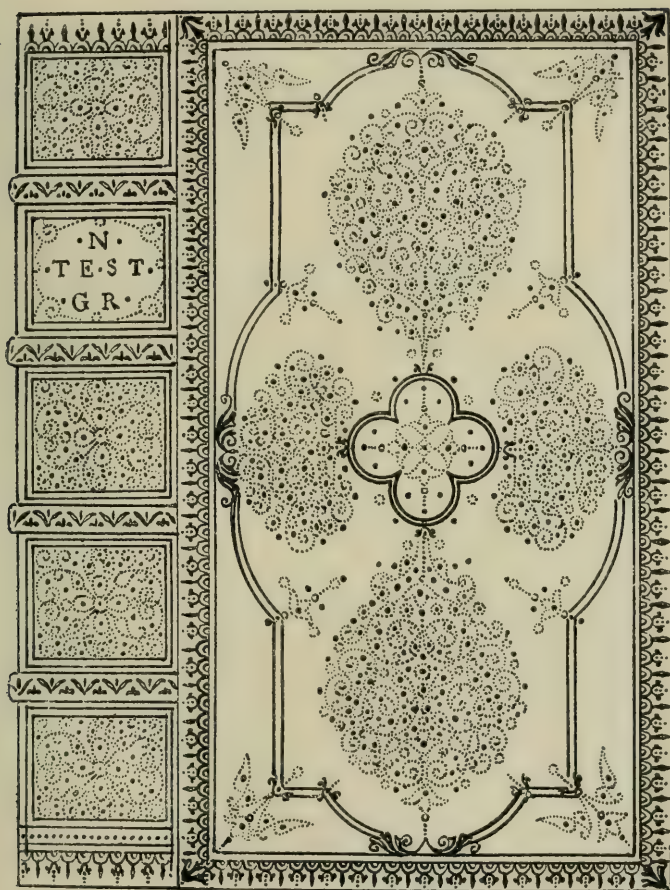
XXXI. 24. BINDING BY LE GASCON

with olive and crimson inlays. (Slade Bequest.)

'Office de la Semaine Sainte.'   Paris, 1712.

29. Inlaid floral binding by Jean Monnier. Crimson morocco with inlays of many colours.   (Slade Bequest.)

'La Sainte Bible.'   Cologne, 1539.

30. Inlaid and painted floral binding, perhaps by J. A. Derome.   Red morocco with inlays of many colours.   (Slade Bequest.)

'Heures nouvelles.'   Paris, 1749.

31. 'Dentelle' binding by J. A. Derome, with the arms of the Right Hon. Thomas Grenville   added.   Citron   morocco. (Grenville Library.)

'Philelphi Satirae.'   Milan, 1746.

32. 'Dentelle' binding by J. A. Derome, with the arms of the Rev. C. M. Cracherode.   Blue   morocco.   (Cracherode Library.)

'Taciti Opera.'   Venice, 1473.

33. Armorial binding, with the arms of Madame Adelaide, eldest daughter of Louis xv., King of France. Red morocco.

Abbadie.   'L'art de se connoître soi-même.'   The Hague, 1749.

34. Armorial binding, with the arms of Madame Victoire, second daughter of Louis xv., King of France. Olive morocco.

> 'L'Anti-Lucrèce.' Par M. le Cardinal de Polignac. Paris, 1754.

35. Armorial binding, with the arms of Madame Sophie, third daughter of Louis xv., King of France. Citron morocco.

> Chevreau. 'Histoire du Monde.' Paris, 1717.

Case XXXII.

ENGLISH BINDINGS

THE imitation of Italian artistic binding quickly spread over the greater part of Europe, reaching England in the latter part of the reign of Henry VIII. Thus we find Thomas Berthelet, the king's printer and binder, in a bill which is extant, charging Henry the sum of £117, 0s. 6½d. for supplying certain works, and also for printing and binding various books and proclamations, some of them being described as 'gorgiously gilted on the leather,' with 'arabaske drawing in golde on the transfile,' and others as bound 'after the facion of Venice. These 'gorgiously gilted' bindings quickly superseded the plain stamped ones of Reynes, Pynson, Notary, and other early English binders, of which examples are shown in Case XXIX.; and up to nearly 1570 the imitation of Italian designs still continued, the bindings on the books of the English collector Thomas Wotton being frankly modelled on those made for Grolier. As in printing,

however, so in bookbinding, the work of John Day, carried on with the active help of Archbishop Parker, shows marked originality, and his bindings in brown calf, with white inlays, are especially notable. Throughout the century, also, another native style of binding, that in embroidered velvet, continued in use, being exchanged under the Stuarts for the gayer and more elaborate, but not more decorative, embroidery on silk and satin with silver guimp. In leather bindings the French 'fanfare' style failed to cross the Channel, but the 'semis' was extensively used in England at the beginning of the seventeenth century. Under Charles I. a lighter style of decoration came into fashion, and bindings of considerable beauty and originality were produced at Oxford and Cambridge, as well as in London. After the Restoration the royal binder, Samuel Mearne, by a combination of the pointillé work of Le Gascon, with larger sprays and with the curious gabled rectangles known as 'Cottage' designs, produced some very pleasing work, the general effect of which is hardly diminished by the irregularities in its execution. Under Mearne and his successors this style of decoration enjoyed a long life, lasting with slight modifications till the reign of George II. In the middle of the eighteenth century English binding was at a very low ebb, but Roger Payne, who began work a little before 1770, speedily revived the art, and was a worthy rival of the best French binders.

It should be noted that, as illustrations of the historical development of English binding, the books in Cases XXVII. and XXVIII. should be studied as supplementing those here shown.

1. Armorial binding, with the arms and initials of Edward VI. Attributed to Thomas Berthelet. Brown calf. (Old Royal Library.)

> Andreasius. 'De amplitudine misericordiae Dei.' Basel, 1550.

2. Armorial binding, with the arms of Queen Mary. Attributed to Thomas Berthelet. Brown calf. (Old Royal Library.)

> Bonner. 'A profitable and necessarye doctryne.' London, 1555.

3. Binding with central panel stamp surrounded by a Venetian border. Ascribed to Thomas Berthelet. White deerskin. (Grenville Library.)

> Joannes a Lasco. 'Tractatio de sacramentis.' London, 1552.

4. Binding of Italian design, with the white horse and oak spray badge of Henry Fitzalan, Earl of Arundel, inlaid. Pale brown calf. (Old Royal Library.)

> Biblia. Venice, 1544.

5. Coloured armorial binding, with the arms of Mary Queen of Scots, with supporters. Black morocco. (King's Library.)

> 'The Black Acts.' Edinburgh, 1556.

6. Green velvet armorial binding, inlaid with coloured silk and stamped in gold, with the arms of Queen Elizabeth. (Old Royal Library.)

> Biblia. Zurich, 1544.

7. Inlaid armorial binding, painted with the arms of Queen Elizabeth. Black

morocco, the corners inlaid with white deerskin. (Old Royal Library.)

Nicolay. 'Navigations et Peregrinations orientales.' Lyons, 1568.

8. Coloured binding in the 'Grolier' style, with the inscription, 'Thomae Wottoni et Amicorum.' Brown calf. (Old Royal Library.)

Cicero. 'Questions Tusculanes.' Lyons, 1543.

9. Coloured binding in the 'Grolier' style, with the arms of Thomas Wotton. Brown calf.

Plinius Secundus. 'Historia Naturalis.' Lugduni, 1548.

10. Binding with the Bear and Ragged Staff badge of Robert .Dudley, Earl of Leicester, and his initials. Brown calf. (Grenville Library.)

Clemens Alexandrinus. 'Opera.' Florence, 1550.

11. Coloured binding, with the Bear and Ragged Staff badge of Robert Dudley, Earl of Leicester. Brown calf. (Old Royal Library.)

Plato. 'Convivium.' Paris, 1543.

12. Binding with the names of 'William' and 'Mildred Cicyll' (Lord and Lady Burghley) stamped on the covers. Brown calf. (Old Royal Library.)

'Basilii Magni et Gregorii Nazanzeni Epistolae Graecae.' Hagenau, 1528.

13. Armorial binding with the arms of William Cecil, Baron Burghley. Brown calf.

> Ariosto. 'Orlando Furioso.' In English, by John Harington. London, 1591.

14. Inlaid armorial binding, probably by John Day, with the arms of Queen Elizabeth and the stamp I. D. P. (see Case XXVII. No. 10). Brown calf inlaid with white deerskin. (Cracherode Library.)

> 'The Gospels in Anglo-Saxon and English.' London, 1571.

15. Green velvet binding embroidered in gold and silver threads and coloured silks, probably in the house of Matthew Parker, Archbishop of Canterbury. (Old Royal Library.)

> Parker. 'De Antiquitate Britannicae Ecclesiae.' London, 1572.

16. Armorial binding and 'semis' of roses, with the arms of Queen Elizabeth. Brown calf. (Old Royal Library.)

> Grant. 'Graecae Linguae Spicilegium.' London, 1577.

17. Black velvet embroidered with gold and silver threads and coloured silks. (Old Royal Library.)

> 'Orationis Dominicae Explicatio.' Per L. Danaeum. Geneva, 1583.

18. Purple velvet binding, mounted in silver. On the centre ovals are engraved the arms of James I., and on the corner-pieces and clasps the royal badges and initials. (Old Royal Library.)

> James I. 'A meditation upon the Lord's Prayer.' London, 1619.

19. Purple velvet binding, embroidered with gold and silver threads.

> Bacon. 'Opera.' London, 1623.

20. White satin binding, embroidered with symbolical figures of Peace and Plenty.

> 'Booke of Psalmes.' London, 1635.

21. Blue velvet binding stamped in gold and silver. Some of the stamps appear to be those used by the Cambridge binder Thomas Buck, and also at Little Gidding.

> 'Notitia Dignitatum.' Lyons, 1608.

22. Crimson velvet binding mounted in silver. The centre plaques contain portraits of Charles I. and Queen Henrietta Maria.

> 'New Testament and Book of Common Prayer.' London, 1643.

23. Inlaid Cottage design binding. Black morocco inlaid with crimson and yellow.

> Bible. London, 1658.

24. Binding in red morocco, with fillets stained black. Gold-tooled. Attributed to Samuel Mearne.

> Neoportus. 'Sereniss. Princ. Carolo Secundo Mag. Brit. Fran. et Hib. Regi Votum Candidum.' Londini, 1669.

25. Coloured binding, the design pieced out with silver paint. Attributed to Samuel Mearne. Black morocco.

> 'Discourse of Parliaments.' 1677.

26. Coloured Cottage design binding. Attributed to Samuel Mearne. Red morocco.

> 'Common Prayer.' London, 1678.

27. Cottage design binding, probably by Charles Mearne. Blue morocco.

> Bidpai. 'Fables.' London, 1699.

28. Cottage design binding. Red morocco.

> Ashmole. 'History of the Order of the Garter.' London, 1715.

29. Binding by Eliot and Chapman, the binders to Robert Harley, Earl of Oxford. Red morocco.

> Lens. 'The Granadiers Exercise.' London, 1735.

M

30. Painted armorial binding covered with transparent vellum. By James Edwards. of Halifax. With the arms of Charlotte, Queen Consort of George III., with supporters.

'Common Prayer.'   Cambridge, 1760.

31. ' Etruscan' binding attributed to John Whitaker. Calf, stained, stamped with acid, and gold-tooled.

Pegge.   'The Forme of Cury.'   London, 1780.

32. Binding in red morocco, with a centre panel of black morocco.   Gold-tooled.

'A Paraphrase upon St. Paul's Epistles.'   London, 1702.

33. Armorial binding by Roger Payne, with the arms of the Rev. C. M. Cracherode. Red morocco.   (Cracherode Library.)
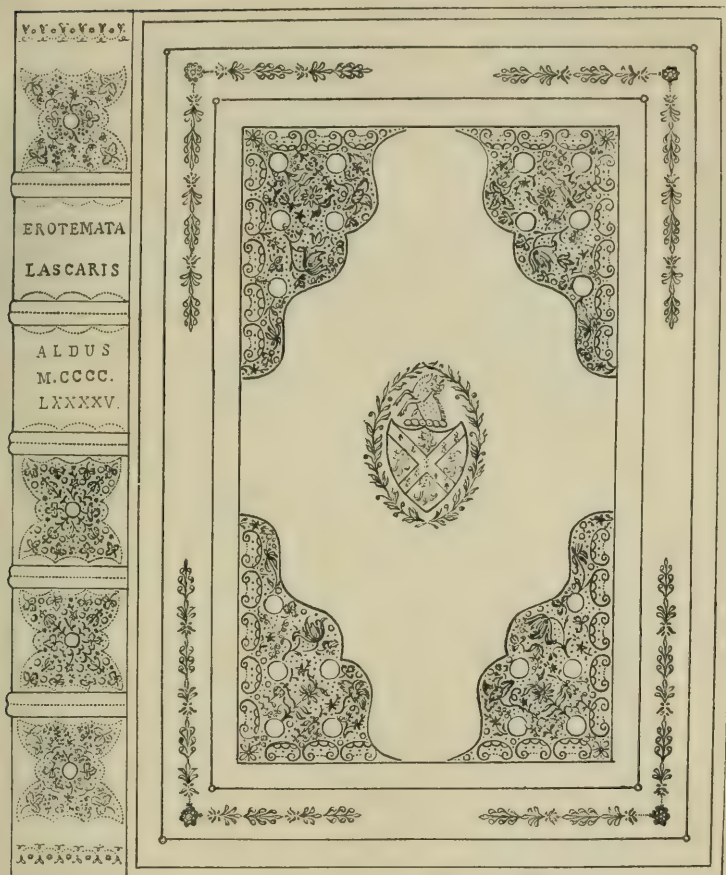
Cicero.   'De oratore.'   Rome, 1468.

34. Armorial binding by Roger Payne, with the arms of the Rev. C. M. Cracherode. Dark   blue   morocco.   (Cracherode Library.)

Euripides.   'Omnia quæ extant.'   Cantabrigiæ, 1694.

35. Armorial binding by Roger Payne, with the arms of the Rev. C. M. Cracherode. Olive morocco.   (Cracherode Library.)

Lascaris.   'Erotemata.'   Venice, 1495.

XXXII. 36. BINDING BY ROGER PAYNE FOR THE
REV. C. M. CRACHERODE

36. Binding by Roger Payne, with the arms
of the Rt. Hon. Thos. Grenville added.
Olive morocco. (Grenville Library.)

Tasso. 'La Gerusalemme Liberata.' Genoa, 1590.

37. Armorial binding, with the arms of George III. Dark blue morocco, gold-tooled. Bound by Charles Kalthoeber.

Biblia Latina. (The 'Mazarin Bible,' attributed to the press of Gutenberg, about 1455.)

38. Armorial binding, with the arms of the Rt. Hon. Thos. Grenville. Red morocco, gold and blind - tooled. Bound by Charles Lewis.

Lucian. Opera. Venetiis, 1503.